

# ART IN AMERICA AND ELSEWHERE

AN ILLUSTRATED BI-MONTHLY MAGAZINE

VOLUME  
20 -

OCTOBER, 1932

NUMBER  
6

EDITED BY  
WALTER HEIL

AND  
FREDERIC FAIRCHILD SHERMAN

## CONTENTS

DUTCH STILL-LIFE PAINTING  
IN THE MOSCOW MUSEUM

OF FINE ARTS

By N. I. ROMANOV

*Moscow, U. S. S. R.*

ATTRIBUTION TO  
CRISTOFERO CASELLI

By EVELYN SANDBERG VAVALA

*Florence, Italy*

J. WILLIAM AND  
WILLIAM JENNYS

By FREDERIC FAIRCHILD SHERMAN

*Westport, Conn.*

PUBLISHED AT

33 WESTFIELD ST., WEST SPRINGFIELD, MASS. AND  
WESTPORT, CONNECTICUT

ENTERED AS SECOND-CLASS MATTER, AT THE POST OFFICE AT WEST SPRINGFIELD, MASS., OCTOBER  
14, 1931, UNDER THE ACT OF MARCH 3, 1879. PRINTED IN THE UNITED STATES OF AMERICA

EHRICH  
GALLERIES

*Old Masters  
Paintings  
Works of Art*



36 EAST 57TH STREET  
NEW YORK

WILDENSTEIN  
AND COMPANY

HIGH-CLASS  
OLD PAINTINGS

TAPESTRIES

WORKS OF ART

EIGHTEENTH  
CENTURY  
FURNITURE

647 FIFTH AVENUE  
NEW YORK CITY  
PARIS: 57 RUE LA BOETIE

*E. and A. Silberman*  

---

*Old Masters - Antiquities*

*New York  
133 East 57th Street*

*Vienna  
Seilerstatte 5*

*Parish-Watson & Co.  
Inc.*

*Rare Works of  
Art*



*44 East 57th Street  
New York City*

*Readers are requested to mention ART IN AMERICA in communicating with advertisers*









# ART IN AMERICA

AND ELSEWHERE

---

VOLUME XX · NUMBER 6

OCTOBER, 1932

---

## CONTENTS

DUTCH STILL-LIFE PAINTING IN THE MOSCOW

MUSEUM OF FINE ARTS . BY N. I. ROMANOV      Page 165

ATTRIBUTION TO CRISTOFERO CASELLI . BY EVELYN

SANDBERG VAVALA      Page 195

J. WILLIAM AND WILLIAM JENNYS . BY FREDERIC

FAIRCHILD SHERMAN      Page 202

*The articles and pictures are copyrighted and must not be printed without special permission*

---

PUBLISHED BY FREDERIC FAIRCHILD SHERMAN

33 Westfield Street, West Springfield, Mass., and Westport, Connecticut

EUROPEAN AGENT: Karl Barth, Konradstrasse, No. 4,  
Munich, Germany

---

*Copies of any number not received by subscribers are not supplied unless reported within 30 days of date of issue, 1st of  
December, February, April, June, August and October.*

## ANNOUNCEMENT



**B**eginning with the next issue—Volume XXI  
Number 1—Art in America and Elsewhere  
will be published Quarterly on the First of  
December, March, June and October . . .

\$6.00 a Year . . . \$1.50 a Copy

*Editorial and Business Office*

WESTPORT · CONNECTICUT





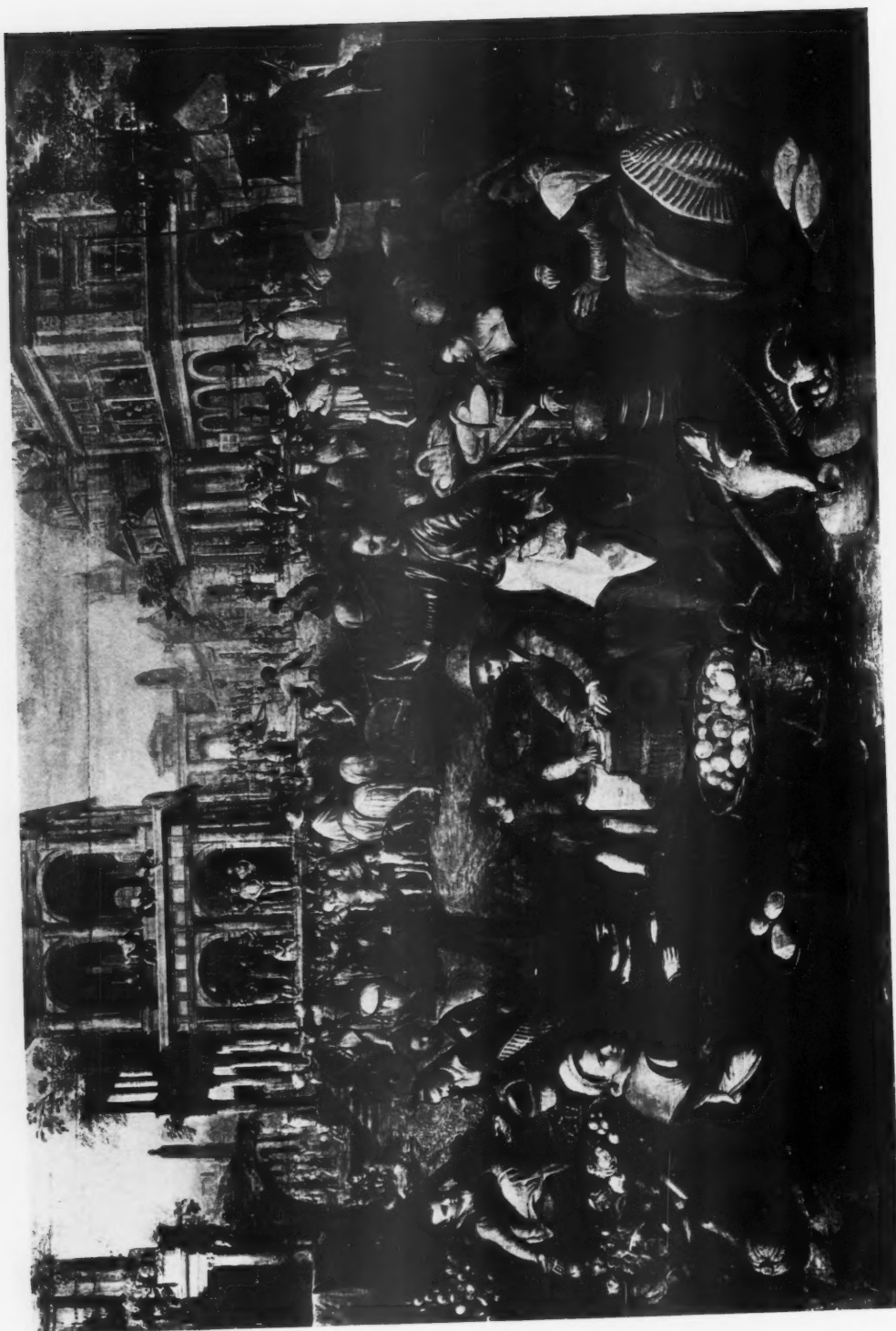


FIG. 1. F. BUECKELAER: THE MARKET  
*Moscow Museum of Fine Arts*



ART IN AMERICA *AND ELSEWHERE*  
AN ILLUSTRATED BI-MONTHLY MAGAZINE  
VOLUME XX · NUMBER 6 · OCTOBER, 1932



DUTCH STILL-LIFE PAINTING IN  
THE MOSCOW MUSEUM OF FINE ARTS

By N. I. ROMANOV

*Moscow, U. S. S. R.*

The picture gallery of the Moscow Museum of Fine Arts is the creation of the revolutionary period. The material for its realisation was furnished by the State Museums, as well as by some private art collections, that became part of the "State Art Collections Fund". Thus a distinguished picture gallery of old western masters from the thirteenth to the third quarter of nineteenth century, was formed, a thing which Moscow had always lacked.

The purpose of the present article is to make the reader acquainted with one of the best groups of paintings in the gallery, Dutch still-life.

The general character of Dutch still-life painting, as opposed to Flemish, has long ago been stated. The abundance and the gorgeousness of the masses, the decorative and the heroically monumental spirit are the outstanding features of Flemish still-life painting as early as the middle of the sixteenth century. The special, limited character of a

(Copyright, 1932, by Frederic F. Sherman)

nature study, the amorous rendering of details, of simple images referring to the private life, are inherent to the still-life painting of the Dutch masters. Yet only a closer study of the separate specimens of Dutch still-life could fill the frame of these general characteristics by giving a picture of its development, its principal stages, the variety of its contiguous lines and definite purposes. To point out these moments in the development of Dutch still-life painting, alongside of the alternation of problems peculiar to each separate generation of artists (within the limits offered to us by the pictures of the Moscow Museum), is the aim of the present essay.

Leaving aside two or three exceptionally early examples of still-life painting of the Netherlands of the middle of the sixteenth century, in which still-life either obviously prevails over figures, or is even represented in its pure form,<sup>1</sup> one may state, that the most typical still-life representation of the second half of the sixteenth century, is generally bound to historical and genre figures. It is epically abundant and piled up in huge masses, that are driving back the tiny figured Gospel scene. In the Moscow Museum the "Market" by Bueckelaer (1535-1574) is the most outstanding specimen of a similar composition (Fig. 1). It represents a crowd of dealers, tradeswomen and customers, all kind of victuals and in the background—"Ecce Homo", the "Flagellation" and the "Bearing of the Cross".<sup>2</sup> If Bueckelaer's colours still show a somewhat archaic hardness in their orange-brown tints, another specimen of the same school in the Moscow Museum, P. Pietersen's (1541-1603) "Fishmonger" (Fig. 2) is striking for the fine harmony of its warm dark-red, black and brown colours. The greyish-pink fish and the golden-grey cloudy sky give a lively touch to the deep tone of the picture. The hanging fish, forming a light vertical, expressively opposed to the rounded character of the other lines, the broad and bold treatment of the black shades, the harmonious unity of the colours disclose already the new purport of Dutch art of the seventeenth century. Yet in still-life painting these new tendencies were not made apparent at once.

<sup>1</sup>M. Dvorak. "Ein Stilleben des Bueckelaer, oder Betrachtungen über die Entstehung der neuzeitigen Kabinettmalerei". Abb. 1. and L. Baldass. "Sittenbild und Stilleben im Rahmen des Niederländischen Romanismus. Jahrb. d. Kunsthist. Samml. in Wien B.36, 1923-25, p. 15 Abb. 11., also "La Nature-Morte Hollandaise". Introduction de E. Zarnowska, p. VI-VII, pl. 1. 1929. Edit. du Palais des Beaux Arts de Bruxelles.

<sup>2</sup>In this picture the difference between the larger figures of the foreground and the smaller in the mid-and background is striking. The former, painted in a rather lifeless and hard manner, with a monotonous type of face in the romanists' style, ought to be probably attributed to Bueckelaer's workshop, the latter with their lively movements and various expressions of the faces, as well as the whole background, with its architecture and its picturesque general tone, belong evidently to Bueckelaer himself. This picture was probably painted in the seventies of the XVI-th century, as well as Bueckelaer's other pictures on the same subject, kindred in type and dated 1564, 65 and 66. (J. Sievers: Ioachim Bueckelaer. Jahrb. d. Preuss. K. S. 1911 p. 206-207)

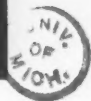




FIG. 3. UNKNOWN MASTER: FISH, HEN AND MEAT  
*Moscow Museum of Fine Arts*



FIG. 2. P. PIETERSEN: A FISHMONGER  
*Moscow Museum of Fine Arts*



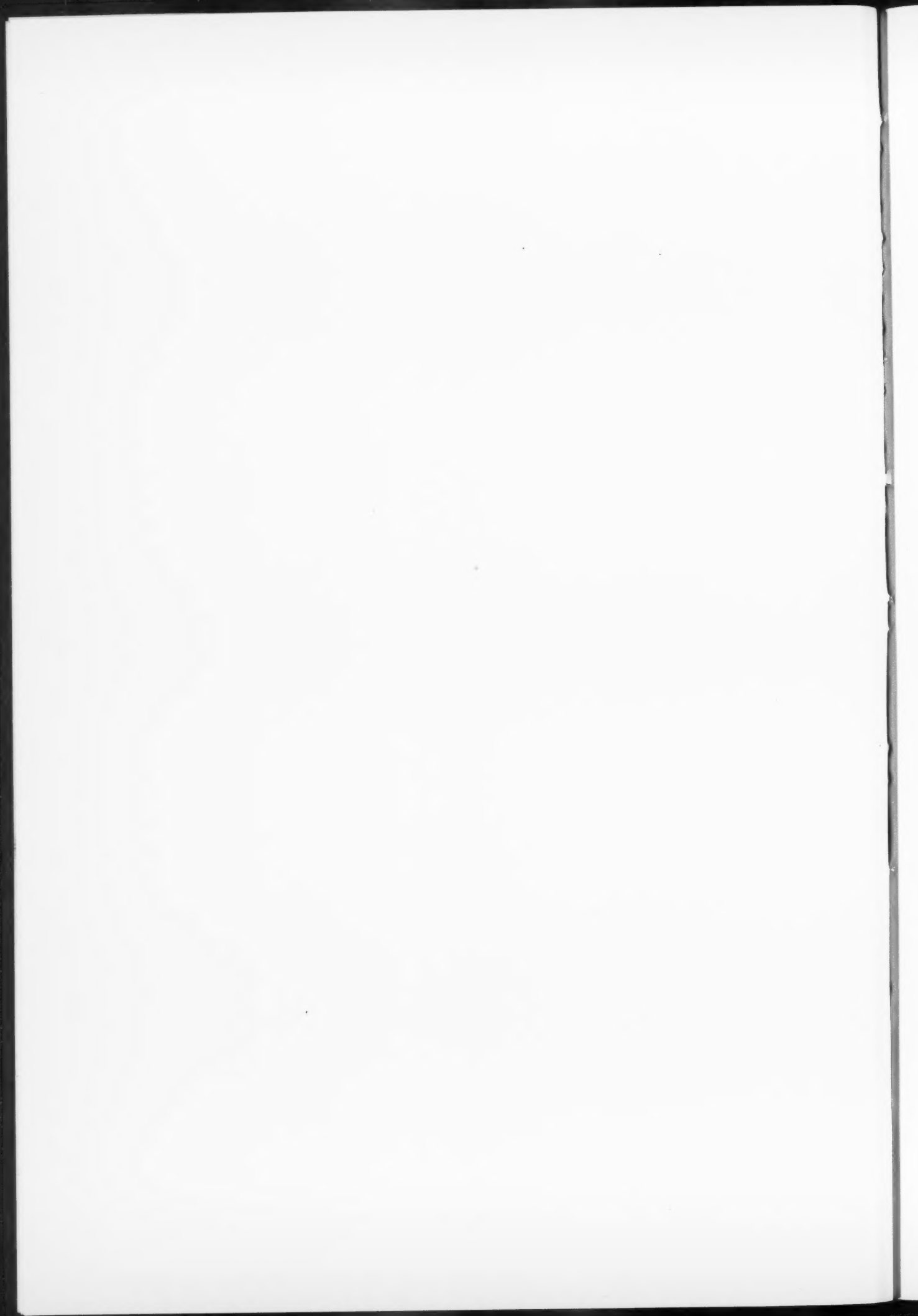




FIG. 6. P. STEENWYCK: OLD FOLIOS  
*Moscow Museum of Fine Arts*

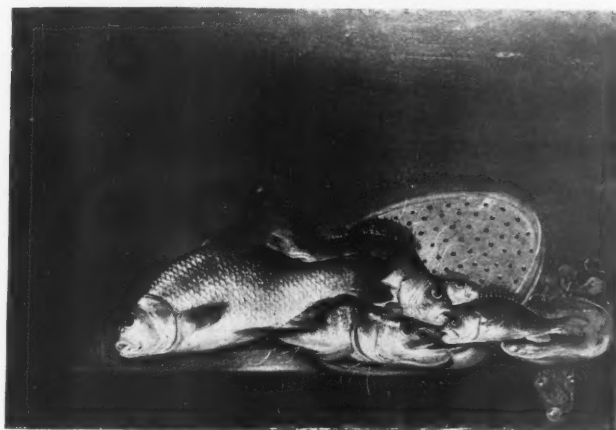
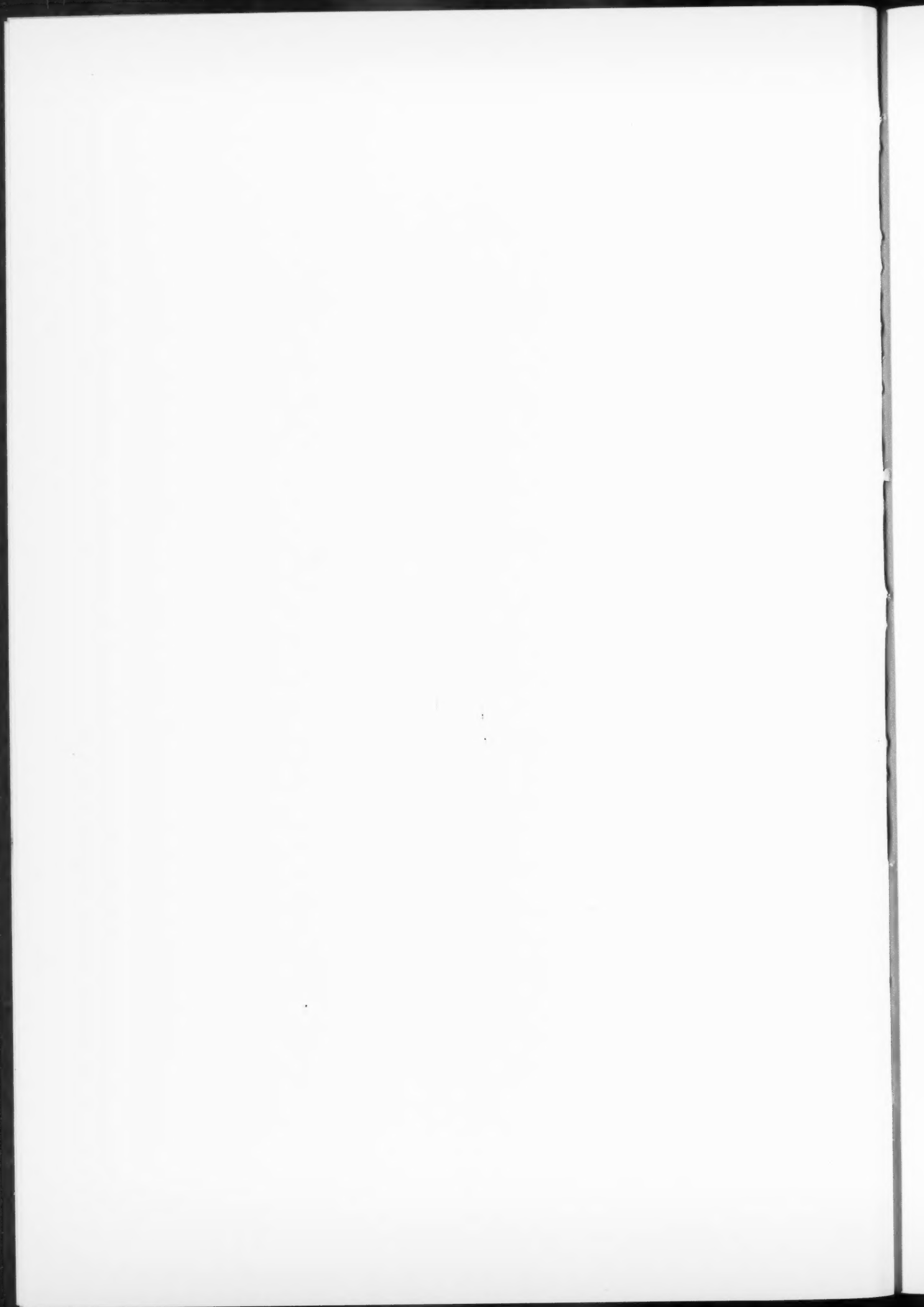


FIG. 5. P. PUTTER: FISH  
*Moscow Museum of Fine Arts*



FIG. 8. J. D. DEHEEM: FRUITS AND A LOBSTER  
*Moscow Museum of Fine Arts*





The initial phase in the development of Dutch still-life as an independent branch of painting, is expressed by the works of the artists born in the last quarter of the sixteenth century. For this period the most typical still-life painting is that of Floris van Dyck (1577-1651) in possession of Scudamore Griffiths, Camden, Gloss (R. Warner, Pl. 28a).<sup>3</sup> It is dated (1610) and represents a great quantity of various things: a round cheese, a metal coffee-pot, Venetian glass, pewter and coloured Delft-plates with bread, fruits, grapes, nuts and chestnuts. Each of these things is quite isolated, none of them covers the other, and all together do not give any aesthetically organized whole. Judging by the naive composition and by the archaically precise technique, it appears, that the amorously attentive study of things, of the variety of forms and surface, was started in Dutch painting at that time.<sup>4</sup> But as early as the beginning of the seventeenth century Dutch painters display a tendency to the organization of composition. Thus Floris van Schooten (who worked at Haarlem and was there doyen of the guild in 1639) in his still-life of the Antwerp Museum (N 836-R. W. pl. 86 b) is trying to introduce order in his selection of objects, and in his picture, representing a kitchen (gallery van Diemen, Amsterdam),<sup>5</sup> he passes to a more compact and organized grouping of elements. In another still-life, painted apparently somewhat later (R. W. pl. 86 a, Coll. D. A. Hoogendyck, Amsterdam), van Shooten, painting a group of apples, pears and grapes and surrounding it by a frame of green leaves, created finally a locked up composition easily caught by the eye. And thus the passively static closed unity of Dutch still-life, as opposed to the actively mobile motely variety of the Flemish takes its origin.<sup>6</sup> As a partial reflection of this initial period one may consider a still-life of an unknown master (perhaps of the second or third decade of the century) from the scientific store of the Moscow Museum (Fig. 3), representing a dead hen, a part of meat carcass and a brown tureen full of water, from which the upper part and the tail of a sander are emerging. Along the light dead-silver-like surface of the body of the fish the dark fin is marked by a broad brush-stroke. A dirty olive, sharp shade on the fish, condensed on its head, increases the sparkling

<sup>3</sup>R. Warner "Dutch and Flemish Flower and Fruit Painters of the 17th and 18th centuries" 1928. References to the plates of this edition will further be denoted by R. W. pl.

<sup>4</sup>The general peculiarity of such compositions: the variousness and the chaotic abundance of objects, induces one to believe, that these rudiments of pure still-life painting developed under the influence of the models of the South Netherlands of the kind, reproduced in the catalogue of the exhibition "De Gedekte Tafel in vijf Eeuwen" (Gemeente Mus. S'Gravenhage 20 Oct. 1928. p. 35); see also the still-life of the same archaically disorderly type by Jan Bruegel, the Velvety (R. W. pl. 17d. Coll. W. E. Duits, London and Amsterdam) and the article of E. Zarnowska: Op. cit. p. V-X.

<sup>5</sup>E. Zarnowska: Op. cit. Pl. 21.

<sup>6</sup>M. J. Friedlander "Die Niederländischen Maler des 17ten Jahrh." 1926 2te Aufl. p. 23. M. I. Shtcherbachewa "The State Hermitage: Dutch Still-life Painting." Leningrad, 1926 (in Russian).

of the glassy eye. A parsley root swims on the water. The head and the plumage of the hen are masterfully rendered, and also in a broad and simple manner are painted the light on the ribs of the carcass and the yellow layers of suet. It is wonderful, to what a refined harmony these scarce and dirty grey tints are tuned, in spite of the harshness of a somewhat primitive technique! Together with laconic composition, constituted already but of three objects, still traces of archaic isolation of elements are felt.

A great step forward in the new direction is taken by the Dutch master Balthasar van der Ast (1590-1656). The signed picture by van der Ast at the Fitzwilliam Museum in Cambridge (N 295, dated 1622—R. W. Pl. 4c)—is a germ of the new type of design. Two macaws over bunches of grapes in the foreground and a light Delft vase with fruits in the background are bound together as parts of one common whole. The lid of the vase is raised at one diagonally receding edge. Thus the design of depth is engendered, in contrast to the previous ranging of objects along the lower border of the picture.

Specimens of archaic composition by van Dyck, van Shooten and van der Ast were soon replaced by a new phase in the development of pure still-life. The most typical still-life motive of this second period is that of a small group of objects more intimately drawn together in order to give the picture of "a Breakfast-table". Such a group of large objects, realistically rendered and placed in the foreground, is nearer to a casual study from nature, than to a picture of a considered and finished design. Besides, the longitudinal disposition of objects is still paramount. Now and then only, some stray object is laid diagonally on the table in order to emphasize depth and space. The diminished number of objects is accompanied by a strictly limited scale of colours. The harshness of colours, typical of the archaic initial period, is replaced in the third and fourth decades of the century by a combination of two or three hushed tints, blended into one general calm greyish-brown harmony. Such is the character of Pieter Claesz' modest "Breakfasts", a typical specimen of which is to be found in the Moscow Museum. We see here the usual contingent of similar still-life paintings by Claesz, a spacious goblet of golden wine, shining through the smoky crystal, and on the grey tin of plates a dried fish, a light yellow loaf of bread, a lemon with its peeled and hanging skin, and near on the white table-cloth several broken walnuts.

Claesz' pictures are sometimes almost identical to those of another painter of this period—Willem Claesz Heda (1594-1678). On one of the Moscow Heda's we see the usual things, so typical of Claesz' and Heda's



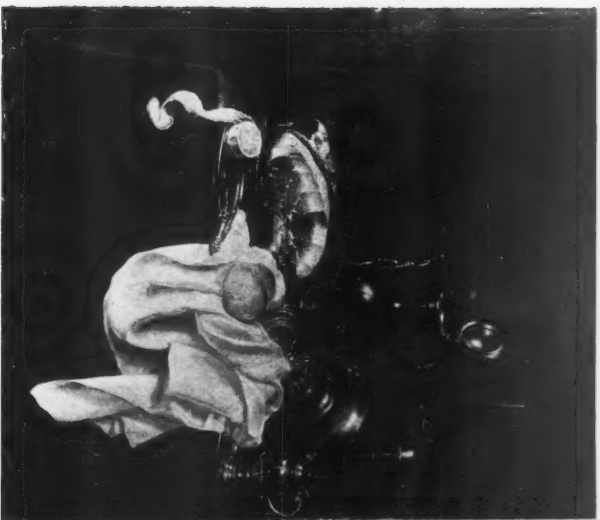


FIG. 4. W. KLAES HEDA: THE BREAKFAST



FIG. 9. A. BEYEREN: THE BREAKFAST

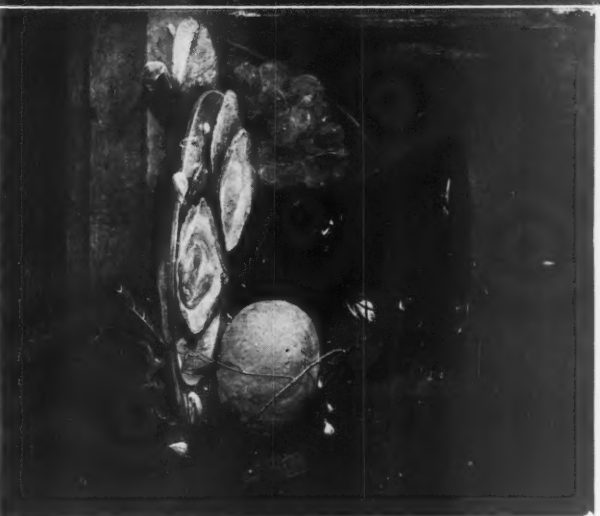
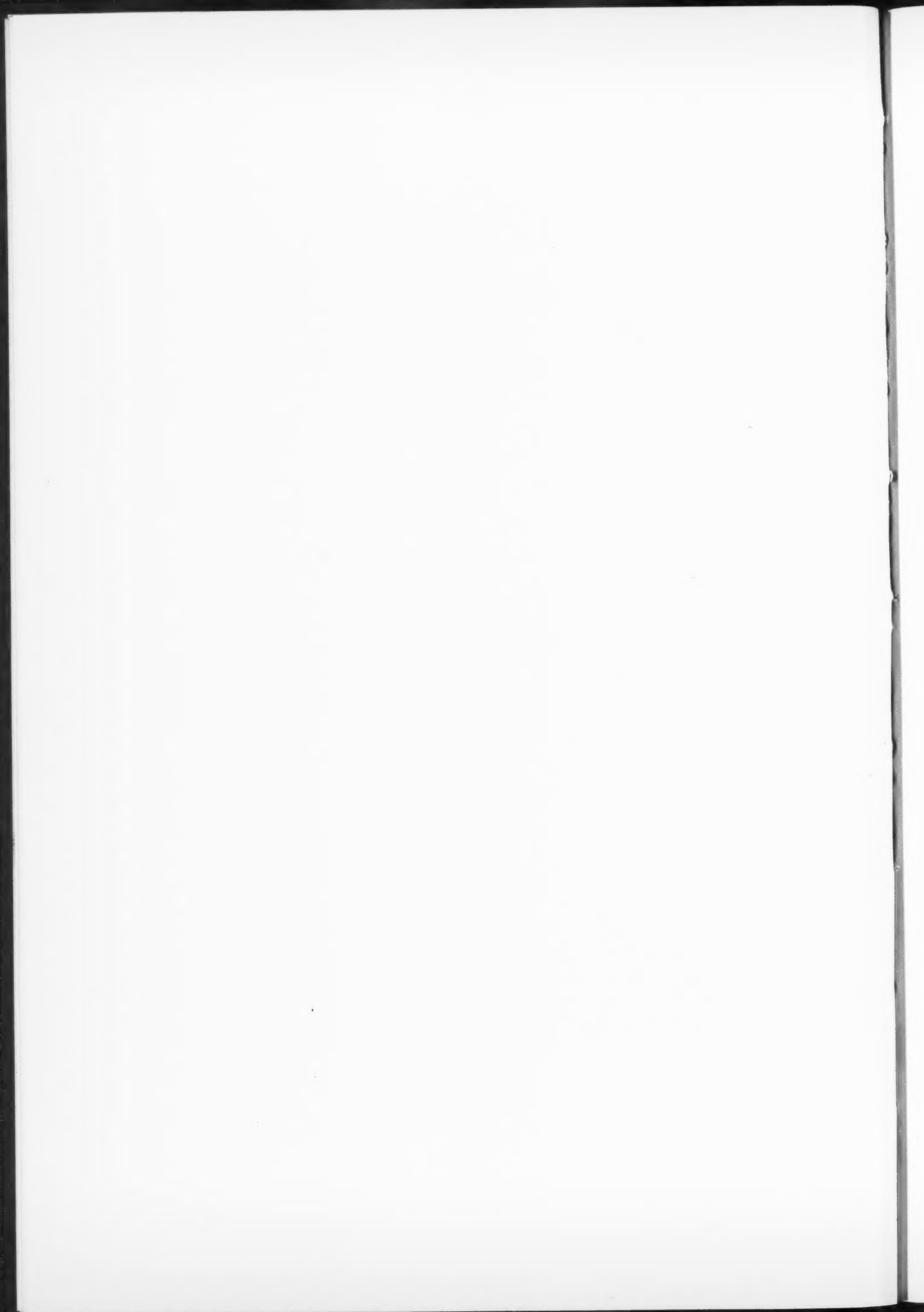


FIG. 7. UNKNOWN MASTER: THE BREAKFAST

*Collection of the Moscow Museum of Fine Arts*



"Breakfast": ham on a metallic plate, a light yellow loaf of bread, two goblets, one of which is of silver and finely ornamented, the other of Venetian glass with a gilded stem. The grouping here represents a transition from horizontal ranging of Claesz to a pyramidal scheme. The dark purple tints of the table-cloth and of ham are a lucky accord. Green glass is in consonance with dark silver, in which the gold of the near-by goblet is reflected. Everything is brought to a harmonious accord of a few hushed silver-greyish tints and the grey-tobacco ground. The other Moscow still-life of Heda is more original (Fig. 4). The tints of the crystal goblet, silver vessels, purple meat, yellow bread, dark olive table-cloth are recorded into a dark steel-grey tone, in the depth of which the silver of the vessels and the neatly observed glossy spangles in the lard of the ham are sparkling. All the objects are more closely drawn together and seem to form in the unity of the dark general tone a single pictorial organism.

Peter Putter's (1600-1659) "Fishes" in the Moscow Museum (Fig. 5) is also a still-life, characteristic of this period. Five fishes lay on a copper sieve. The bluish-grey scales are covered by a net of golden reflexes and silver lights. The brown edge of the table and the dark background with its olive tint complete the general tone, the brightest spot of which is the reddish golden sieve in the center of the picture. The parts of the design, drawn narrowly together, form an organically closed combination of curves, obviously rendering the baroque taste of the epoch.

Heaps of old folios are a popular object of Dutch still-life. They are especially well adapted to its purpose, for, by laying them upon one another, they can be easily combined into a compact group, the unity of which is emphasized by the common brown tone of the similar tints in their old covers. Pieter Steenwyck's (1580-1650) picture is an outstanding specimen of this kind in the Moscow Museum (Fig. 6).

The small number and the seemingly casual combination of objects, joined into one more or less narrow group, the study-like character of the picture are features, common to all the stages in the development of Dutch still-life painting. But the harmonious, though rigorously simple, scale of colours moderates the anti-aesthetic side of a too scrupulous realism and transforms similar studies into beautiful pictorial organisms, into reality reflected through the prism of subjective creative contemplation. The small still-life painting (40 x 38 cm) by an unknown master in the Moscow Museum (Fig. 7), representing a goblet of dark glass, an orange, some oysters, grapes and chestnuts, is to be dated about the middle of the seventeenth century, judging by the general impression

of refinement it leaves. This picture may be pointed out as an example of an exceedingly fortunate combination of artless design, distinguished colour scheme and delicate treatment of light forming a highly artistic whole.

If the definite tendency of Dutch masters to simplify, to limit their composition, to bring it to an inner compactness of parts enticed sometimes Flemish masters to imitate Dutch models,<sup>7</sup>—then on the other hand the gorgeous beauty of Flemish still-life paintings, typical for them, exaggeration of composition, masses and brightness of colour could not remain without influence on the masters of Holland. Having perfectly mastered the type of an innerly unified composition, they tried to add brilliancy and richness to their design. This current is first noted in the second and third quarters of the century by the famous Jan Davidsz de Heem (1606-1684), who had worked for a long time at Antwerp (1635-1667) and who is represented in the Moscow Museum by an excellent and highly typical specimen of his mature period (Fig. 8). We see in this large picture (1,16 x 1,59 m.) a mountain of things, forming nevertheless a finished and finely arranged group. In the center reigns the painter's favourite huge, brightly red lobster—a fine spot next to the green leaves of fruits and the light blue ribbon of the golden watch,—and around it all the other elements of the picture are grouped: there shine the lights on a steel helmet, next to it a delicate rose reclines, there again the golden spots of the lemons glow; wine sparkles in a goblet of dark glass, standing high on a blue casket, next to the white folds of the table napkin. Bright yellow glows on white, red-purple on green and brown-grey.

The decorative abundance and the bright colours in the Flemish taste are harmoniously combined with the impression of unity, depth and unity of the group. The same effects were aimed at by W. Heda, Putter and Steenwyck, and the placing of objects slantwise and their grouping mountainwise was to be found in a germ in the paintings of de Heem's tutor—B. van der Ast. In spite of the strong influence of Flemish masters (Dan. Seghers, Fr. Snyder) de Heem remains a typical representative of Dutch art.<sup>8</sup> To such purely Dutch features belong, besides the unity of composition, the very character of the colouring and chiar-

<sup>7</sup>Such is for instance a still-life, with typical Dutch study-like nature of design, attributed in the R. Warner's work to a Flemish painter Isaac Bosschaert (Pl. 12a), though, according to R. Warner's statement, such a painter is "not mentioned in any of the books". The still-life of the unknown master in the Moscow Museum (Fig. 17) is very similar in type with that represented in the Warner's book (Pl. 12a), but in some features it reflects also the influence of P. Claesz (R. W. Pl. 22a and 22b) and I. D. de Heem (R. W. Pl. 45c).

<sup>8</sup>W. v. Bode "Die Grossherzogliche Gemälde—Galerie zu Schwerin", 1891 p. 71. and *The Same* "Die Meister der Holländischen und Vlämischen Malerschulen" 3te Aufl. p. 294.

oscuro. The outstanding quality of the colours is their peculiar radiant clearness, and the general tone has an opal golden shade. The chief objects in the foreground are set in full light and the strength of the light dies away gradually, around and behind them, which already gives in part the impression of atmosphere. The amorously attentive rendering of nature, of the colour and surface of each separate object is also highly characteristic of the Dutch. Consequently the painter's methods and technique are being improved. The most typical of de Heem's methods is his thick brushwork, now laying rubbed up brushstrokes, now passing to plastic modelling, in order to render the lighted spongy surface of lemons and oranges.

De Heem's works, to a great extent, determined the further development of Dutch still-life painting. Numerous pupils and imitators not only in Holland, but in Flanders as well, repeated and varied, in the middle of the third quarter of the century, the typical schemes of his compositions and the very character of his colouring, producing pictures, which were often but a weak reflection of de Heem's radiant creations.<sup>9</sup>

De Heem's influence is felt in the works of one of the most outstanding and original masters of Dutch still-life painting—Abraham Beyeren (1620-1689). A relative and probably a pupil of P. Putter, Beyeren gave a crowning to the current, represented by P. Claesz, W. Heda, and P. Putter and tending to the generalization of tone. Beyeren brought this general tone of the picture to its highest refinement and beauty.<sup>10</sup> In Beyeren's still-life of the Moscow Museum (Fig. 9) the light brownish-yellow tints of the clay jug, of bread and of the wooden table are in excellent accord with the red-brown of the drink in the goblet, the greyish-yellow tints of the background and the herring. The play of these few simple spots of colour is increased by the contrast of the white napkin and pipe, of the dead silver lustre of the tobacco-box, the tin of the plate and the lid of the jug. There is a peculiar sappiness in the monochrome character of this study. W. v. Bode's words about Beyeren's mode of colouring: "Tonig und doch sehr farbig"<sup>11</sup> come to one's mind, while looking at it. For the original qualities of its colouring, for the variety of tints in one general tone, for its masterful and broad technique, this

<sup>9</sup>Of special interest is the beautiful still-life of the I. D. de Heem's contemporary, François Ryk-hals (†1647) in the Hermitage: "Lobsters and Fruits" (dated 1640) from P. P. Semenov collection, akin in type to the I. D. de Heem's pictures of Flemish taste but obviously created independently from de Heem. M. I. Shtcherbachewa Op. cit. p. 30-31.

<sup>10</sup>Acknowledgment of Beyeren's connection with a previous phase of development gives a more proper idea of nature and significance of his works, than E. Zarnowska's statement, that Beyeren belonging to a generation, which protested against monochromatic manner, did not follow P. Putter his teacher. ("La Nature-Morte Hollandaise" p. XVIII).

<sup>11</sup>W. v. Bode "Die Meister d. Holländisch u. Vlämisch Malerschulen", p. 302.



picture of Beyeren may be ranked among the highest specimens of Dutch art. It belongs to Beyeren's first period (of the forties and fifties). But the Moscow Museum possesses another example of his work belonging to a later period (from the middle of the fifties to the middle of the seventies), in which the master's colouring becomes more variedly tinted and rich. De Heem's influence is apparent in the great variety of tints, in the introducing of the central effectual light-red tone, as well as in the design of the group extending up and deep into the ground. The influence of De Heem's gorgeous still-life paintings also may be the cause of the overloaded character of some of Beyeren's pictures.

De Heem's and Beyeren's works form a new stage in the development of Dutch still-life painting, when all the elements of the latter: the complexity of design, the richness and force of the colouring, the beauty of the general tone are reaching their climax. In these masters' pictures, side by side with the traditional and typical features of Dutch still-life painting, the individual stamp of each comes already clearly forward. The period of the bloom of Dutch painting (between the forties and seventies of the century) is marked by the appearance of strong creative individual powers. The peculiar quality of creative genius overweighs tradition and the established type and brings a new spirit into art, a sharply individual conception of the world, transforming the impressions of reality into aesthetically self-sufficient entities. It is not only the exceptional genius of Rembrandt, that illumines this whole period; other outstanding masters of this epoch bring each by his works some unique value into the development of Dutch art. In still-life painting three names, during this period, may be reckoned outstanding representatives of this subjectively creative spirit. They are: Albert Cuyp (1620-1691), Willem Kalf (1622-1693) and Willem van Aelst (1626-1688), all born in the same decade at intervals of a few years. Only a small number of Cuyp's authentic still-life paintings, representing fruits are known. But only one of his pictures, that in T. W. H. Ward's collection (Hampstead, London, R. W. pl. 25), signed: *A Cuyp fecit*,—is sufficient to indicate the importance of the artistic problem solved here. Uncommonly convincingly and clearly all elements of the design are disposed within the space and in relation to each other. In the foreground to the right the folds of a white table-cloth, behind it some massive round fruits, as plastic as cannon-balls, and a little further to the left, on a tinplate, a knife and a spongy lemon—the latter alone sufficiently important to counterbalance the impression from the right hand part of the composition. Behind the fruits we see a goblet of wine; behind it another

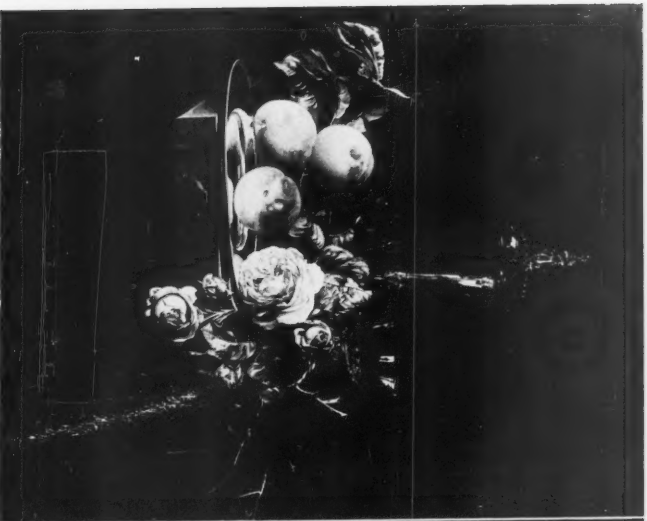


FIG. 13. W. VAN AELST: ROSES AND PEACHES

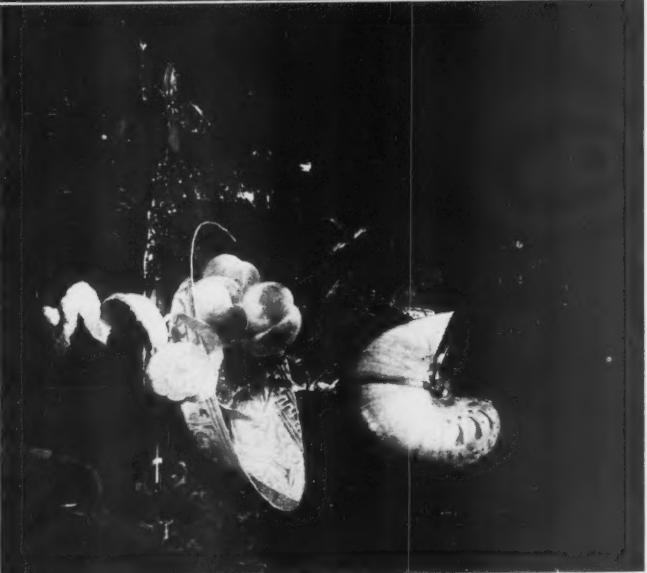


FIG. 10. W. KALF: GOBLET OF WINE AND PEACHES  
*Collection of the Moscow Museum of Fine Arts*

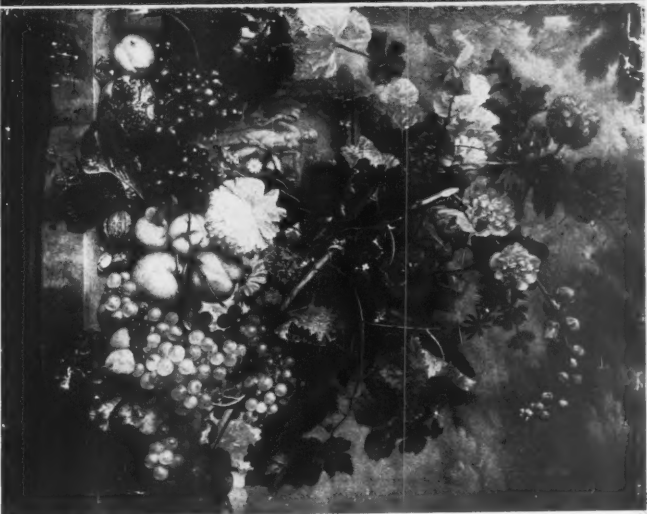
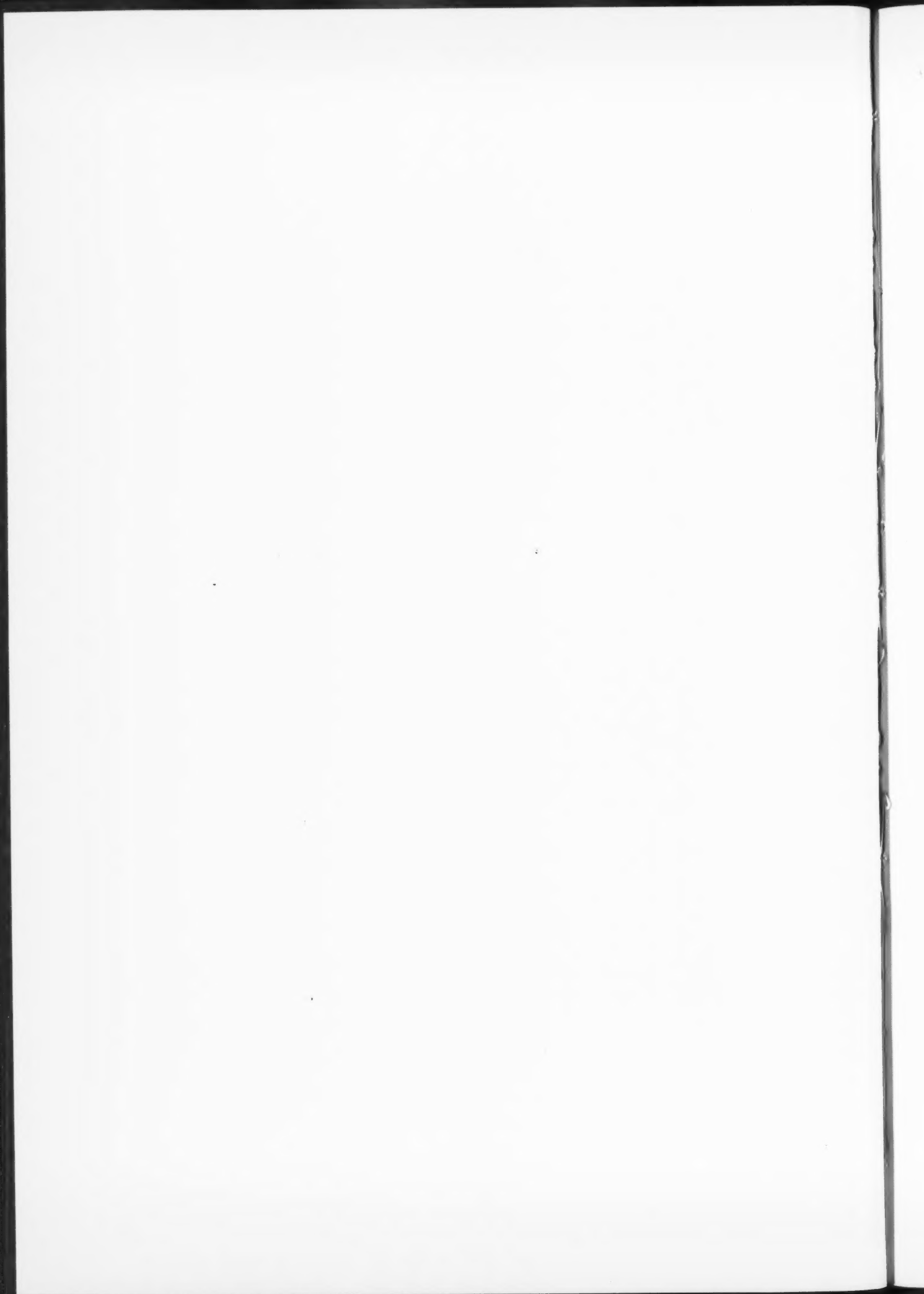


FIG. 19. JAN VAN HUYSUM: FLOWERS

100  
100  
100



high goblet and, more to the left, a metal coffee-pot. The contrasts of their rounded, straight and curved lines are made obvious in a simple and clear manner. The capricious lines of a vine, hanging with its bunches of grapes over the table to the right, set off the strictly geometrical outlines of the fruits and vessels. The background seems to consist of two planes meeting at an angle. The light falls from the left and from above. In contrast to the full shadow of the background at the left, the impression from the concentrated light on the fruits and table-cloth is made the stronger. Some wilful regularity, a rigorous geometry in outline and disposition of objects is striking here. Only the strictly necessary is rendered, the almost stereometrical volume of each thing is obvious. The coordination of elements, found by the artist, is clear to the eye. In the same way the horses and the cows are disposed in Cuyp's landscapes now parallel to the surface of the picture, now at a right angle to it, and to each other. In this searching for regularity of composition, a clear coordination of elements, a geometrical limited volume for masses,—there is something common to Cezanne's problems—a longing for a world of purified norms, built up out of the chaos of our every-day impressions. That's rationalism in art, but at the same time an insight into its highest problems. It is possible, that the clearly constructive character of Cuyp's design was the natural protest of Dutch aesthetic taste against the jumbling up of objects, which through de Heem's medium had become so typical of the still-life paintings of some Dutch masters. Nevertheless Cuyp's design remains the bright expression of his own creative individual power and, as an experiment in solving the problem so typical of still-life painting, it is almost single in this domain of Dutch art.<sup>12</sup> Before Cuyp's still-life in Ward's collection Fromentin's words come involuntarily to one's mind: "Cuyp réussit à chaque entreprise nouvelle. Ce qu'il a dit est dit, parce qu'il l'a dit à sa manière . . . Il est un: quoique divers, il est lui."

(*Les Maîtres d'Autrefois—Hollande, Ch. VIII*). Willem Kalf (1622-1693) is the second creative genius of that period. In Kalf's still-life paintings everything is drowned in the darkness of his impenetrable background and steps forward from it. Only steel, amber-coloured, and purple lights sparkle on the facets of the hardly discernible, shimmering goblets and vases filled with wine. Precious silver cups fantastically ornamented shine in front of them and, over them all, reigns a brilliant Delft jug, a China tureen or a nacre goblet—Nautilus in silver set.

<sup>12</sup>The influence of Cuyp's geometrically clear composition may be discerned only in his pupil's Abraham Calraat's pictures (1642-1722, R. W. pl. 18—Mauritshuis N754) and perhaps in Johannes Borman's still-life (active: Amsterdam in 1659, R. W. Pl. 10. Coll. J. W. H. Ward).

The accord of the light yellow, purple-bloomed peaches, the tenderly golden lemon, the fiery oranges is perfectly tuned with the blue and white of the Delft-ware. The wavy edges of a silver tray, in which red reflexes oscillate, acquire the undulating rhythm of a sparkling little snake. In contrast to the hardness of the marble table-board the tone of the red chronometer-case seems the deeper, as well as the soft harmony of the yellow, red and black in the pattern of the table-cloth, in the fringe of which thin golden threads glow. In the sombre, mysterious shimmering of the crystal facets, in the alluring ripeness of the fruits there seems to burn a hidden magic power, creating that beautiful and multiform world out of the unity of a homogeneous substance. Only a small number of objects forms a closely gathered group, as though Cuyp's laconism had found a way into Kalf's design. Kalf combined the magic of Rembrandt's chiaroscuro with his own keen inborn sense of colours, his unequaled tenderness of "values" and his tones, seeming to burn with an inward fire. The combination of these elements created in Kalf's pictures one of the most perfect revelations of Dutch pictorial style. Kalf's still-life in the Moscow Museum, formerly in D. I. Shtchukin's collection (Fig. 10), is identical in all the details of the design to that of the Berlin Kaiser-Friedrich Museum, and as to quality, it is by no means second to the Berlin picture.

From the group of Kalf's imitators only Jurian Van Streeck (1632-1678) is represented in the Moscow Museum. One of his still-life paintings, (Fig. 11) remarkable for its pictorial qualities, is a variant of the type, created by Kalf; another one offers a special interest, for it applies the effects of Kalf's style to an original composition, generally entitled "Vanitas". (Fig. 12). In the general gloomy scale of colours, the black metal helm glitters, the steel sword-hilt, the golden chain of the powder-horn, the fringe of the table-cloth sparkle. The title-page of Sophocles "Electra" in I.V. Vondel's translation, an excellently painted skull, a sheet of paper with the drawing of a portrait-head, some dried corn-blades,—all these expressive symbols of the glorious life of a warrior, a poet and a painter and of frailness of earthly life,—are lively spots of colour next to the dull painting of the huge plumage on the helm.

Willem van Aelst (1626-1688) is the third outstanding talent of the group of painters who rendered personal taste in still-life painting. Van Aelst's "Roses and Peaches" in the Moscow Museum (Fig. 13) possess all the characteristics of his style. They are: a peculiar greyish-blue tone of the colouring and a delicately finished manner of brushwork. The





FIG. 12. J. VAN SREECK: VANITAS



FIG. 18. J. VAN WALSCAPELLE: FRUITS  
*Collection of the Moscow Museum of Fine Arts*

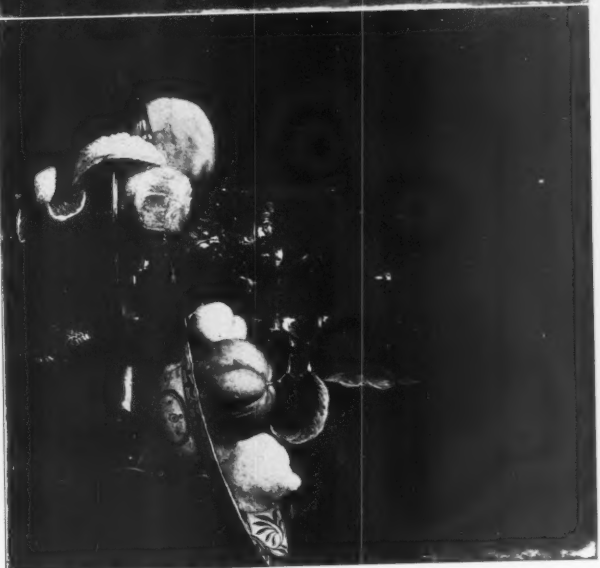
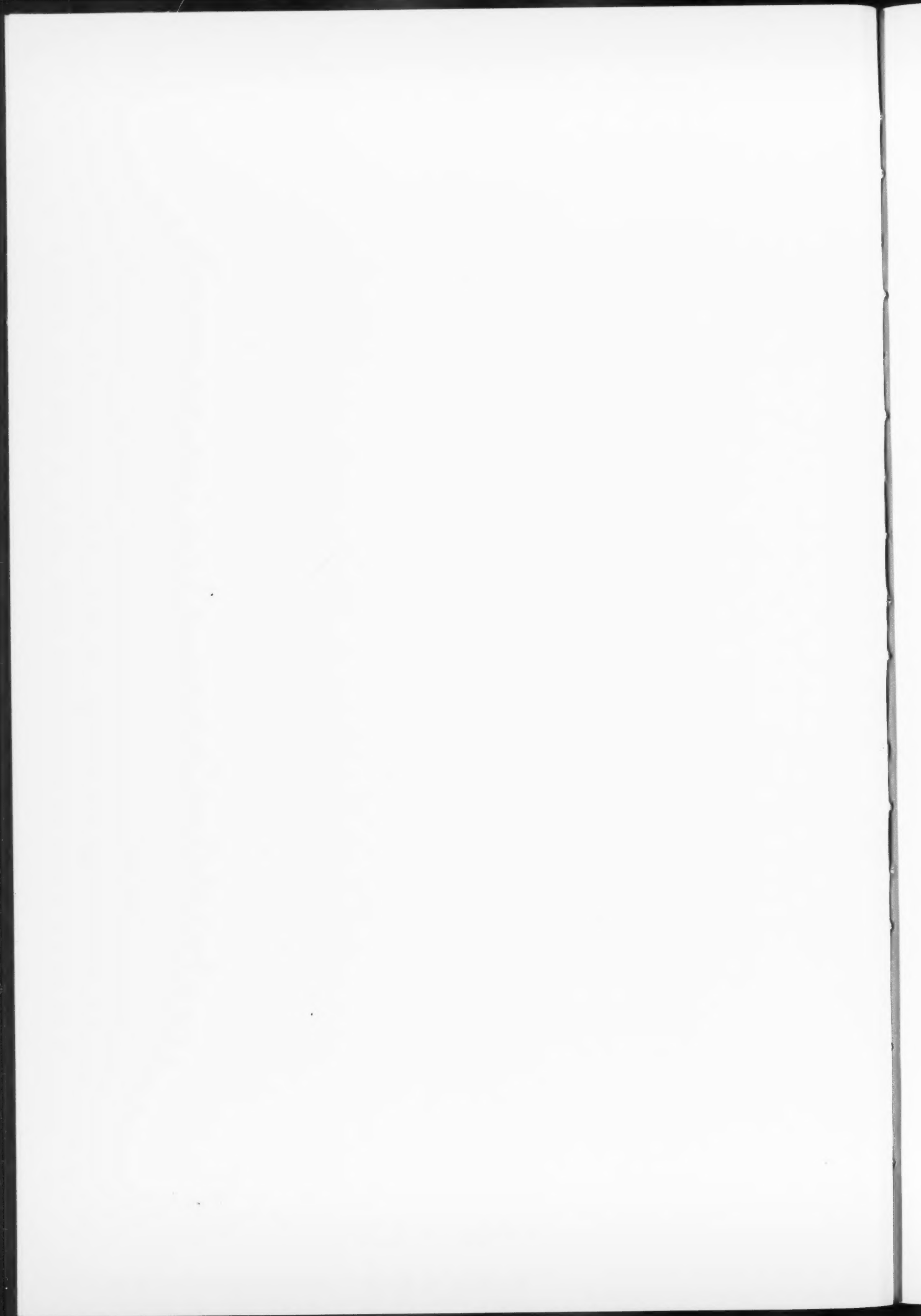


FIG. 11. J. VAN SREECK: FRUITS





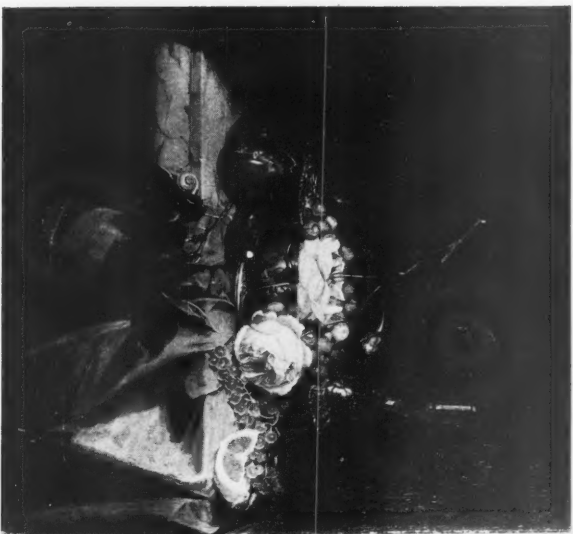


FIG. 14. W. VAN ALST: ROSES  
STRAWBERRIES AND PEACHES



FIG. 16. M. NELLIUS: FRUITS AND OYSTERS  
*Collection of the Moscow Museum of Fine Arts*

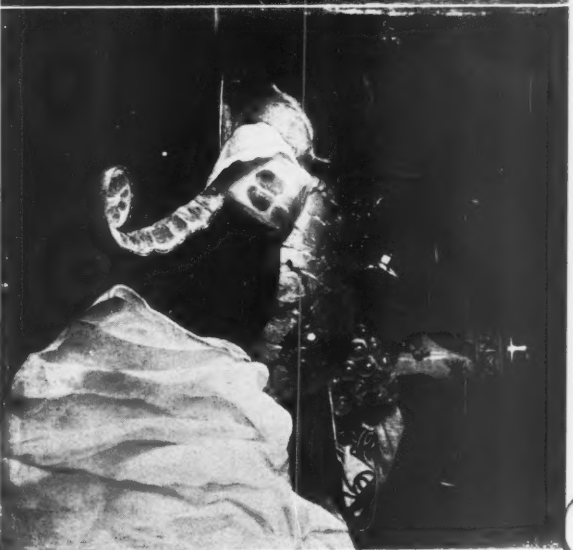
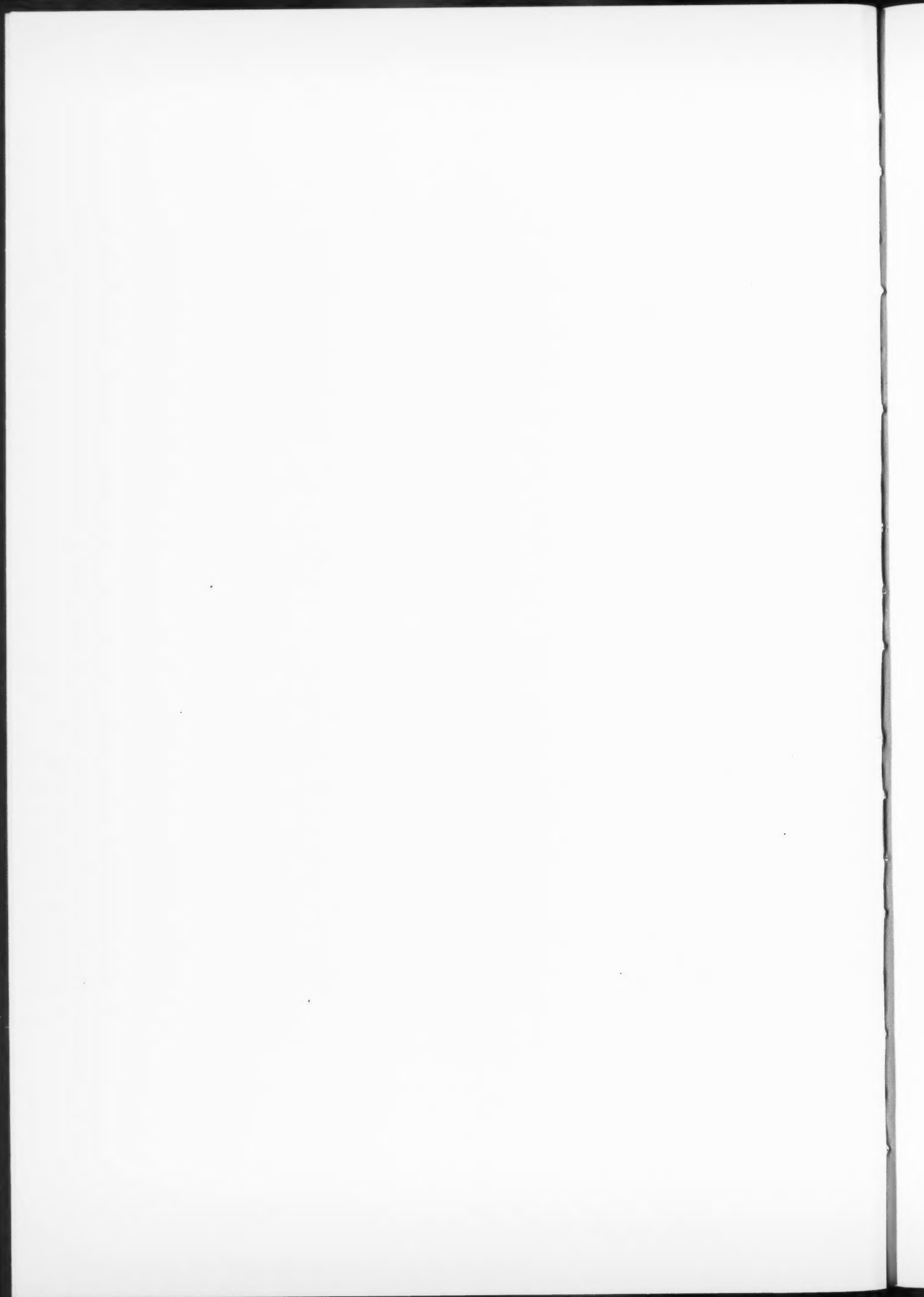


FIG. 15. J. VAN STREECK: BREAD,  
FRUITS AND WINE





tender roses, the light-yellow peaches with their velvety bloom, the delicate pattern of the outlines, make a charming impression. The play of lights on the Venetian goblet and the crystal cup, the peaches in a bowl—are signs of Kalf's influence. But Aelst substitutes his steel-cold scale of colours and his almost dry, precise technique for Kalf's sparkling tints, warm tone and picturesque manner. The peculiar charm of this conventional elaborate colouring, the refined, capricious outlines of the blue leaves and petals of the roses, which open toward the spectator, predict the nearing "rokoko". In the other picture of van Aelst in the Moscow Museum, (Fig. 14) a branch of tender roses and sparkling golden topaz currents enliven the fine harmony of a dove-coloured table-cloth, greyish marble, dark blue plums and silver vase full of strawberries. This surprisingly original still-life painting is already close to the fine and simple harmony of Chardin's still-life. In one more, van Aelst's small still-life painting in the Moscow Museum, representing victuals and probably belonging to van Aelst's early period, he seems to be turning back, past de Heem and his followers, to Claesz' and Heda's original study-like manner, to their artless quiet colouring and simple design.

The works of such original artists, as Cuyp, Kalf and Aelst were sure to leave their mark upon the contemporary masters, even upon those, who were not their direct followers. Especially Kalf's and Aelst's influence is apparent in Dutch still-life of the second half of the seventeenth century. The masters, who worked in the period from the fifties to the seventies returned to the simple design of a study-like character. Their colouring is warmer, light is concentrated on a few objects in the foreground, the distant objects retreat into the darkness of the background. The coloured tints become tender and refined; their accord is remarkable for its distinguished harmony. Such is one of Jurian van Streeck's still-lives in the Moscow Museum (Fig. 15), with its golden tints of oranges, bread and transparent pulp of the lemon, with the lightly sketched green grapes and the greyish-blue tints of the Delft bowl and the China jug. The glittering of its golden lid, the amber-coloured wine in a goblet in the background are lively spots in this shaded part of the composition. Warm tones: yellow (of the lemon), orange (of the orange), brown (of the walnuts on a branch) and a little red (on the butterfly) are the dominant notes of Martin Nellijs' (worked in Leyden 1670-71) still-life painting in the Moscow Museum (Fig. 16). The black printed letters stand out sharply on the white paper-bag and the black fly on the orange seems unpleasantly alive. But the beauty of the sat-



urated coloured tints, the narrow grouping of objects and a Delft bowl with an orange—are popular motives borrowed from Kalf.

Refined character of tone and technique distinguish a very fine still-life painting by an unknown master in the Museum (dated Anno 1649) (Fig. 17) representing dead game: a heron, a wild duck, a jay, a snipe, a quail and some tiny birds next to a basket of fruit. In the delicate technique of the glazing and in the decorative character of the design the influence of Flemish portrayals of dead game, (Adriden v. Utrecht's, Jan Fyt's, Pieter Boel's, etc.) is evident. Yet the saturated tone of the fruits, the harmonious accord of the grey on the reverse of the heron's wings and of the black, red and golden-brown spots in the plumage of the other birds give to the picture its peculiar Dutch character. The general type of the picture, its date, the Roman nature of the letters give us reason to name Jan Baptist Weenix (1621-1660) as its probable author.<sup>13</sup>

To the group of masters, who worked in the second half of the seventeenth century, belongs also Jacob van Walscapelle (active 1667-1716), represented in Moscow by one picture modest in its tones and delicately refined in design (Fig. 18). The objects painted here are: three peaches and a melon with an orange-coloured cut, a twig of black-currant, green leaves, a bunch of grapes and in the shaded depth of the background a Venetian goblet and a sprig of bramble-berries. A warm olive-coloured general tone gives a soft harmonious unity to the various tints. An airy space is felt around the figured objects and in the dark background. The flies and the butterflies seem to belong naturally to the fruits and there is no importunity in their realism.

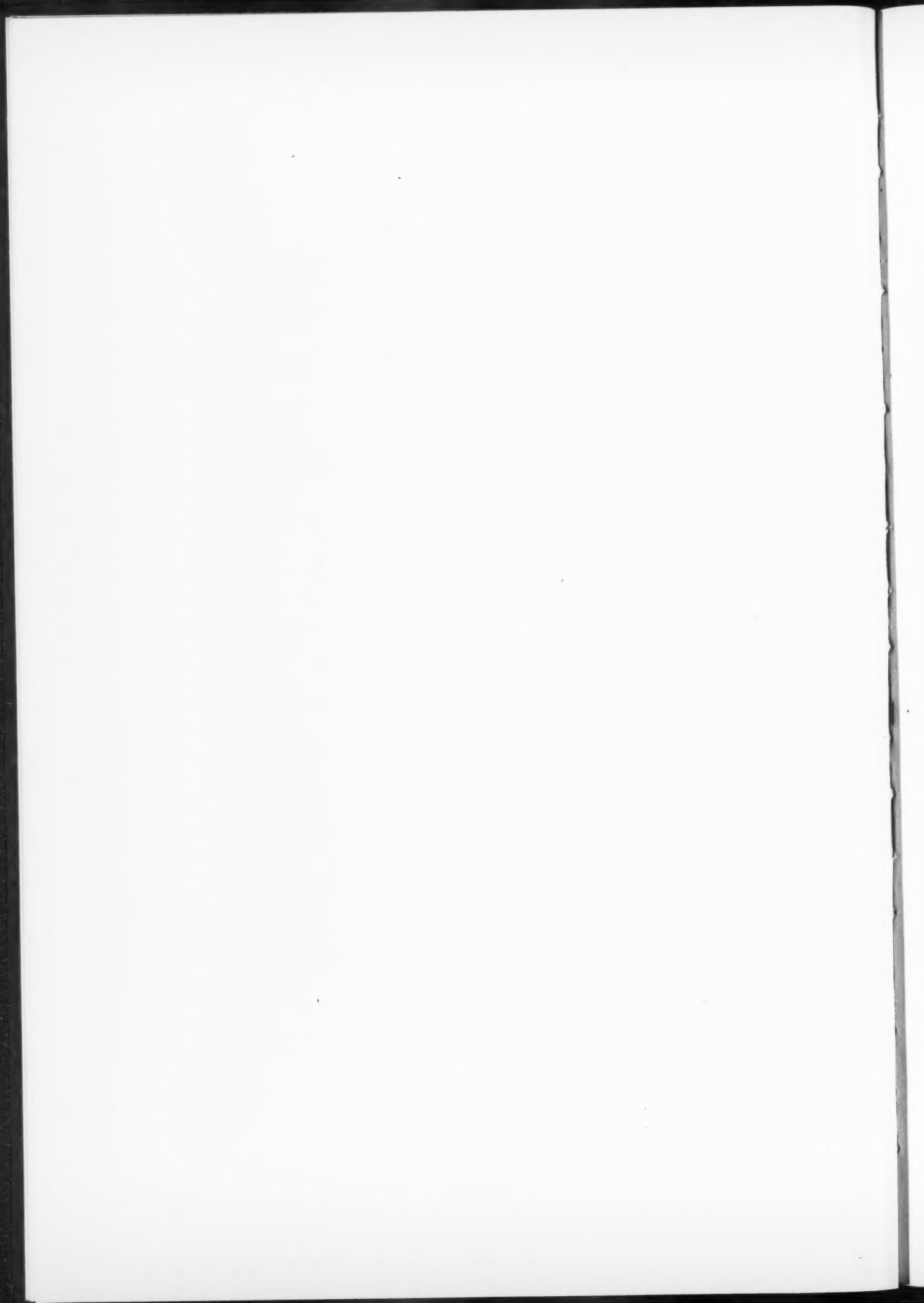
In the second half of the seventeenth century flower-paintings are especially in vogue. The pictures of flowers in glass or sculptured vases, evidently pleased the public taste not only as immortalised specimens of the widely developed popular production in Holland, but also as works of art charming by the brightness of colour, the fancy, tender shapes and the beauty of design. At the end of the century the growing tendency to a decorative style, to motley colouring, admitted in still-life painting along with flowers the representation only of beautiful fruits, home or imported from the colonies.

<sup>13</sup>A design of a similar type by I. B. Weenix is to be found in Schwerin Gallery: W. v. Bode "Die Grossherzogliche Gemäldezerale zu Schwerin." Reproduction on p. 85. One of I. B. Weenix' two still-life paintings in Schwerin Gallery is dated (anno 1652 m. 11/20), but not signed, the same as in the "Still-life with a heron" in the Moscow Museum, Weenix' picture "A group of dogs" at the Liechtenstein Gallery is signed Jo . . . Batt . . . a. 16 . . . His etching "A cow in a landscape" is signed Giov. Batta Weenix A.D. 1649 a di 19 Ottre (A. V. Wurzbach *Niederländ Künstlerlex B. II* p. 846-847).



FIG. 17. J. B. WEENIX (?) HERON, GAME AND FRUITS  
*Moscow Museum of Fine Arts*





The Moscow Museum doesn't possess any pictures of flowers by the best masters of that branch of still-life painting: I.D. de Heem, A.v. Beyeren, A. de Lust (active about 1650), Simon Verelst (1644-1721), J. v. Walscapelle and the famous Rachel Ruysch (1665-1750), whose works may be considered as transitional to the style of the eighteenth century.

The chief representative of the new taste in pictures of flowers was Jan van Huysum (1682-1749), who belonged to the generation of the eighties. One of Huysum's numerous posies is also found in Moscow (Fig. 19). It is bright and gorgeous. Separate large flowers in the foreground stand out in the light, the others being shaded in the depth of the background. Several winding leaves, mallows, poppies and dahlias, now bending on their long stems and withdrawing from the remaining mass of the posy, now rising above it, give the impression of natural freedom, in spite of the complex and overfilled composition. The general accord of motley coloured tints has still a rather dull character.

The crowded composition and the dull colouring are especially striking, when compared to the clear grouping, to the light, lively tone of the royally rich bouquets of J. B. Monnoyer, possessing a true French elegance; they very probably were used as models by Huysum and his followers.<sup>14</sup> That imitation of French-Flemish models, which became the fashion from the end of the century, the motley clashing of tints, replacing the unity of the general tone, are witnesses of the beginning decay of Dutch art and the loss by Dutch still-life painting of its best qualities. The tendency to an outwardly decorative style is still more apparent in the works of Huysum's follower, Jan van Os (1744-1808). In the "Flowers and Fruits" by van Os in Moscow, the glass bowl with swimming golden fish, the melon, the shells, the nuts, the snails, the nest with its eggs, the black and green grapes, the plums, the pineapple, the tiny mouse coming out for grain, the gorgeous pink, white, yellow, red and dark-violet flowers, the greyish-yellow trees in the distance,—all that is artfully arranged into one complex mass. The variously coloured objects in the even daylight, the coldness of the light, hard tints, are sharply opposed to picturesque *clair-obscur*, to the deep tone of the seventeenth century. The peculiar glassy character of the colouring, the dry smoothness of the technique, distinctly rendering the slightest wrinkle on a petal, the tiniest rib on a leaf,—are typical of the decadent taste of van Os' contemporaries.

The development of Dutch still-life painting, traced here, could render

<sup>14</sup>R. Warner Op. cit. p. 87.

but the general direction of its evolution, due to the incompleteness of illustrative material in the Moscow Museum. Nevertheless, even under such circumstances it is possible to come to some definite conclusions. Firstly, it is clear, that the tendency to stick to the type of a study of nature, as well in composition, as in the pictorial rendering of objects, is especially characteristic of all the phases of the development, even of that, in which French and Flemish influences prevail. Even the somewhat overcrowded compositions of I. D. de Heem, P. de Ring, A. Beyeren, not alien to a decorative spirit, remain, in fact, nothing more, but complex and large studies of nature, as well as the most elaborated and gorgeous posies of Huysum and van Os. Having enriched their style under the stimulating influence of the art of the neighbouring countries, the masters of Dutch still-life painting, as late as in the eighteenth century, constantly return to the simple artlessness of a not complicated study. But in the best period of Dutch still-life painting its study-like character had nothing in common with the trivial effects of deceitful illusion, which was so widely popular in the second half of the seventeenth century in the representation of old folios, hunting-trophies, flowers, insects, lizards, snails, etc. It seems, that the spirit of a calmly-contemplative attitude towards the outward world, typical for the Dutch, raised Dutch still-life painting over the platitudes of reality. All the elements of the composition form a well considered and finished whole, all the colours were subdued to the unity of a general tone, of a handsome chiaroscuro. The objects, while securing the subtly observed truth of their outward appearance and their surface, lost, like reflections in a mirror, their coarse material character, and reality is transmuted into the beautiful synthesis of aesthetic visibility.

That propensity to realistic pictures of a study-like type, can be explained only in context with the national character of the Dutch people, by the artistic tastes, deeply rooted in their psychic life. The great love of the Dutch for their country, which ripened in their hard struggle with the destructive power of sea and the fanatic tyranny of Spain, gave birth to the unconsciously national passion of Dutch artists for the truthful rendering of the life around them. "Dans cet art réputé si positif, dans ces peintres, réputés pour la plupart des copistes à vue courtes, vous sentez une hauteur et une bonté d'âme, une tendresse pour le vrai, une cordialité pour le réel, qui donnent à leurs oeuvres un prix, que les choses ne semblent pas avoir." (Fromentin op. cit. Hollande, chap. II). Hence their perseverance in study-like pictures. Hence the inward contradiction between the decorative traits of Dutch still-life painting of the last



period and its detailed realistic minuteness,—which certainly was a sure symptom of decay for the highly artistic qualities of Dutch still-life.

To conclude, there may be put the question, how far the changes of style, that took place in the development of Dutch still-life painting, depended on the demands and tastes of customers on the one hand, and on the free will and artistic choice of a master himself on the other. To illustrate it let us choose two moments in the history of Dutch still-life painting: that of the assimilation of Flemish decorative style in Holland, in the works of De Heem and similar artists, and that of the new taste for the decorative style, characteristic of Dutch art at the end of the seventeenth century and glorifying later the works of Huysum and his followers. It is remarkable that of these two periods one had its origin at the end of the forties, after the Westphalian peace, which by closing the Sheldt delivered a final blow to the trade of Antwerp and favoured the development of that of Amsterdam, and the other—at the beginning of the seventies, marked by the rise of Amsterdam, of its commercial importance and the wealth of her citizens (in connection with the successful colonial politics of the East Indian Company) had reached its climax.<sup>15</sup> Thus, it is hardly possible to doubt, that the growth of wealth among the citizens of Amsterdam was a circumstance favourable to the development of decorative tendencies in Dutch still-life. Nevertheless it would have been a mistake to lose sight of the fact, that, independently of this economical condition, the development of Dutch painting was inevitably tending from primitive compositional schemes to more complex groupings, to a greater brightness and variety of colours, in connection with the natural desire of realistic painters to render the visible form with the greatest amplex and perfection. Just this natural evolution of the self-sufficient artistic form ought to be the foremost explanation for the appearance of such decoratively rich and bright still-life paintings as those of the Heem and his imitators. Indisputable also is the fact, that the motley gorgeousness of irises, tulips, primulas and poppies, which were reared up so lovingly in Holland, concealed in itself a living stimulus to the strengthening of decorative elements. Besides, it is also remarkable, that the decorative style, in spite of the favourable economic and social conditions, has never been understood in its true, superrealistic essence in Holland, for the original national inclination of the Dutch masters to study-like rendering of nature has evidently interfered in free development of the styles from borrowed

<sup>15</sup>K. Busken—Huet. Rembrandt's Heimat. Studien zur Geschichte der Nordniederländischen Kultur im 17ten Jahrh. Autorisierte Übersetzung aus dem Holländischen von M. Mohr. B. II. 2-tes Buch. "Der Handel", §12.

neighbouring countries. As to A. Cuyp, finally, he seeks the greatest clearness and regularity in the construction of his design quite independently of outward conditions, obeying only the biddings and the laws of aesthetic form, investing the mathematical limits and relations into reflected shapes of existing reality. And, on the contrary, when Kalf is trying to remove a part of his objects into the gloomy depth of his dark background, in order to make the magic sparkling and burning of his colours the stronger,—he gives expression in this phantasmagoria to that primordial purely-aesthetic idea, created by the artistic will and subjective spirit of a genius. And if ham, fish, oysters, fruits, and beautiful flowers, closely connected with the Dutch mode of life, Dutch wealth, trade and tastes, found their natural reflexion in Dutch still-life painting, then only the masters themselves, the portrayers of that “*stilleven*”, that is, to say, the quiet, speechless life of things isolated, were able to transform all these elements into a work of art. But the last is praised the higher, the more evidently it wears the personal seal of creative spirit, the primary source of art and its essence.

## ATTRIBUTION TO CRISTOFERO CASELLI

By EVELYN SANDBERG VAVALA

*Florence, Italy*

The artistic confines of Quattrocento Venice are limited only by the boundaries of North Italy. As we trace the destinies of this or that art-centre, time after time we are thrown back upon the conclusion that the glamour of Venetian art and the ascendancy of her greatest spirits was irresistible to those artists whom chance circumstance brought into contact with her. Rondinelli at Ravenna, Bonsignori at Verona, Caselli and Mazzola at Parma, are instances of how the influence exerted by Giambellino could inspire and elevate, at any rate for a time, a Ravennate or Veronese or Parmigian provincially in temporary migration to the island city.

The only parallel phenomenon in the period is the radiation of that classicism which we rightly or wrongly associate with Squarcione and Padua. This, too, is an all-permeating leaven, which did its work from Milan to Bologna, from Piedmont to the Adriatic. But Squarcionism was a schooling, a doctrine, and, eventually, a mannerism. The ascendancy of Venice and more particularly of Bellini seems rather to have seized on the provincials from other art-centres as an emotional, a lyrical inspiration, a vision of parity and beauty, to which they were drawn involuntarily. Returning to their native provinces, the art of the great master remained as a musical memory, its echo growing fainter with the passage of time. But we are in general aware of the passing contact, even to the end.

In Parma, where native talent does not seem to have amounted to any real degree of local individuality, we have Caselli and Mazzola, whose relation to Venice and to Bellini is so obvious that Mr. Berenson included them with the Venetians on more than one occasion.<sup>1</sup> To gauge their debt to Venice one needs only to glance round the gallery at Parma and contrast them with their untravelled un-Venetianized fellow-townsmen and contemporaries. Nay; we may arrive at a similar result if we limit ourselves to the career of Caselli, from its beginnings in the dated work at Venice (1495, Church of the Salute), through the Altarpiece of 1499 at Parma, when the reminiscences of Venice were still fresh and lively, down to the later, feebler, and wholly uninspired productions of 1502 (Castell'Arquato) and 1507 (Duomo, Parma).

<sup>1</sup>They were so included in *Venetian Painters of the Renaissance* and in *Venetian Painting in America*.

There is a work in the Kaiser Friedrich Museum (No. 40) at Berlin, which, after a specific attribution to Basaiti,<sup>2</sup> passes generically as Venetian,<sup>3</sup> and should be, we think, attributed to Cristoforo Caselli in his earliest and ablest period. The Virgin (Fig. 1) stands or sits half-length before a landscape and skyscape; before her, somewhat vaguely placed, a basket or vase of fruit; and in the foreground, two music-making angels with lutes. Mother and Child stand pensive; absorbed, as it were, in the earnest singing of the child-musicians. The Virgin is intensely Bellinesque, and even, one might say, worthily so. Her dark softly-draped form rises monumentally against the background. The Child lolls dreamily against her; he has taken a fruit from the basket and holds it idly; he is weary or dreaming. The angels in contrast are vigorous and active, and their childish seriousness is intensely natural and charming. There is much distinction in the hands with which Mary clasps the leaning Bambino, and their carefully-studied placing leads us directly to Giambellino in such pictures as the Crespi and Brera Madonnas.

The attribution to Basaiti is a comment on the quality of the picture. It is worthy of a good student of Bellini, as was Basaiti. When we recall that Caselli's Venetian sojourn took place around the year 1490,<sup>4</sup> we are forced to place it, if indeed it enters in the sphere of his achievements, as an early work.

The Triptych (Fig. 2) which he left at Venice immediately yields us matter for comparison. The central figures correspond closely to those of the Berlin picture in mood and feeling. The same slim graceful Child is again lightly erect upon the knee of the Mother, whose delicate, tapering fingers compare with those in our picture. We can find parallels to our angel-musician on the left among the cherubs who surround the Father Eternal of the lunette; and there is a convincing identity between our landscape background, with its white cliffs and dark upper terraces above nestling houses, in that seen over the parapet on the right of the picture at Venice. The expression of the down-looking Bishop in the right wing of the Triptych is that of our Virgin.

Passing on to the signed Altarpiece in the Gallery at Parma (Fig. 3), we can follow our artist's peculiarities in spite of a sensible change of general quality, which must represent his falling-off as he recedes from immediate contact with the refining influence of Bellini. The airy spa-

<sup>2</sup>Berenson, *Venetian Painters*, p. 82. (Not included in edition now in the Press.) Venturi, *Storia dell'Arte*, vol. vii, Part 4, Fig. 398.

<sup>3</sup>In the Catalogue of 1909 (p. 106) and in the illustrated Catalogue of 1930, p. 134.

<sup>4</sup>See Crowe and Cavalcaselle, *A History of Painting in North Italy*, London, 1912. Vol. ii, p. 199. etc.





FIG. 4. CRISTOFERO CASELLI: VIRGIN ANNUNCIATE  
*Gallery, Parma, Italy*

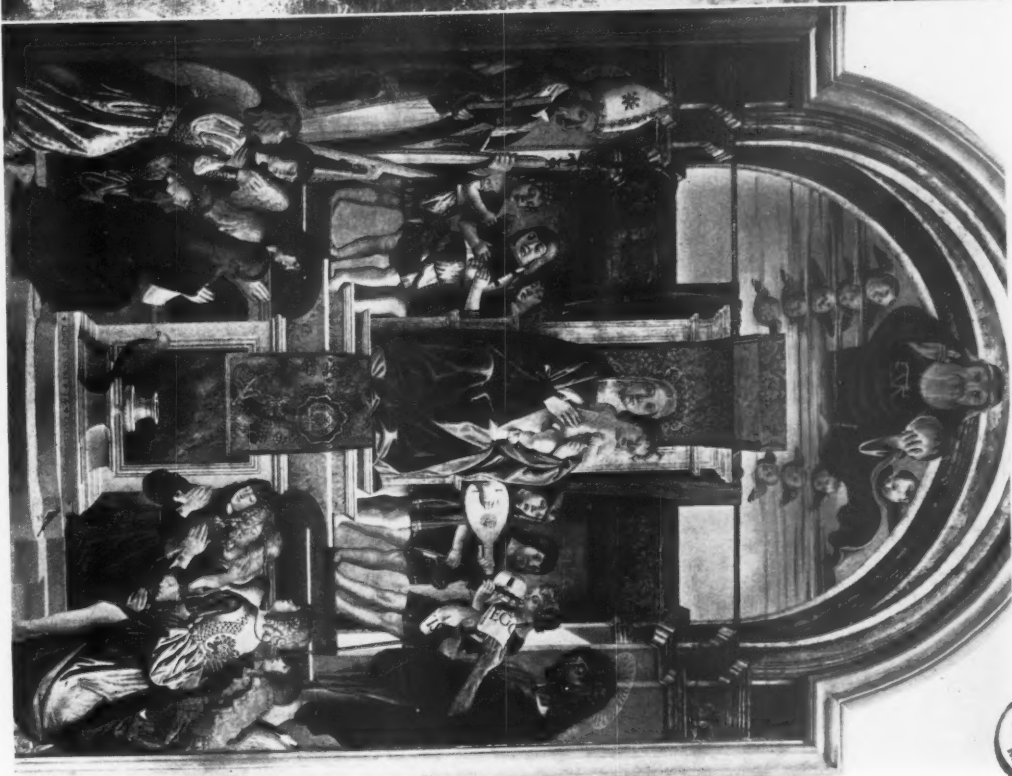


FIG. 3. CRISTOFERO CASELLI: ALTARPIECE (1499)  
*Gallery, Parma, Italy*





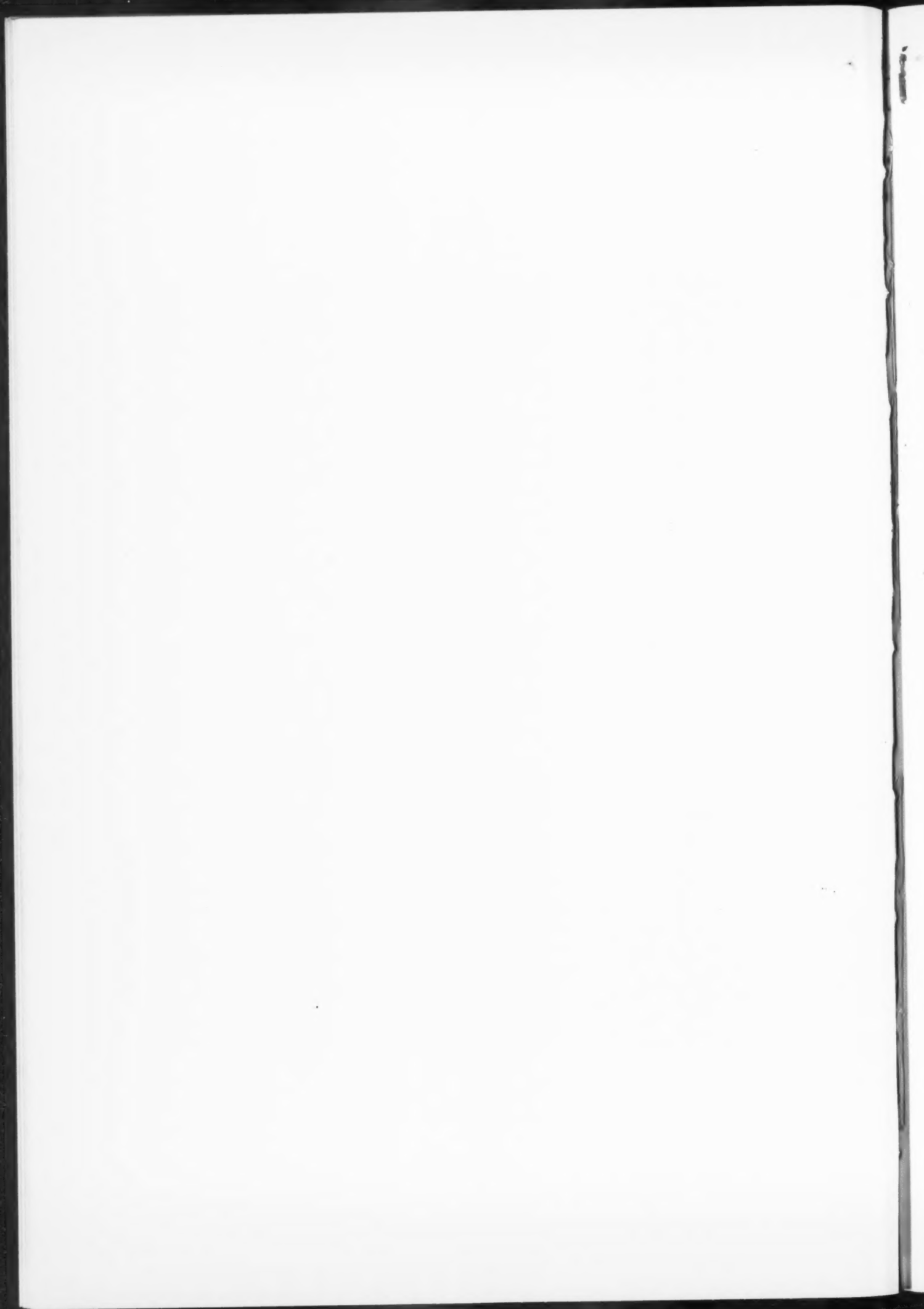


FIG. 1. CRISTOFFERO CASELLI:  
MADONNA WITH ANGELS  
*Kaiser-Friedrich Museum, Berlin*



FIG. 2. CRISTOFFERO CASELLI:  
DETAIL OF TRIPTYCH, MADONNA,  
SAINTS AND DONOR (1495)  
*Church of the Salute, Venice*





ciousness, which characterized the Salute triptych and our Berlin Madonna-group, is absent from this somewhat cumbersome contrivance. The only breath of that Nature, which sang so delightful an accompaniment to the figures in these two pictures, comes to us in the cloud-barred sky of the upper lunette, and, even here, it is but a schematized and airless rendering, set-off artificially and awkwardly by that series of cherub-heads, infinitely hard in comparison with their predecessors at Venice. A lack of coherence in the proportion of the lower personages, an uncertainty in the placing of the gigantic, columnar side-figures, a growing coarseness in the drawing of the extremities, now thick and fleshy, robs the picture of refinement, though there is an undeniable, sturdy charm in the bouyant Bambino, dancing on the knee of his Mother, whose stately pose and peasant features give us, as in a faint reflection, the conception and the attitude affected by Bellini in the decade in which presumably Caselli was at Venice. The choir of singing babies and the gravely adoring adolescents on the lowest level are full of life and observation, and have even a certain robust beauty and sureness. We can find among their number examples that will serve us to confirm the attribution of the Berlin picture. The left-most urchin in the upper row and the graceful creature (whether human or angelic is uncertain, for there are no wings), who enters from the right in the foreground, supply us with parallel instances in the treatment of the thick and substantial curls, which distinguish our artist. This Altarpiece, though still full of elements which could only have found their origin in Venice, is clearly no pure Venetian product. The impressions of travel, the easy enthusiasms of eclectic youth, drawn up and away into regions above and beyond him, are passing. The homely and matter-of-fact, —not to say *material*,—art of his native city reasserts its sway. His colouring becomes less delicate, though it remains rich and potent. He crowds his figures; the panel is filled to over-flowing. The ideal before him (or, perhaps, before his local patrons) would seem to have been that of a certain barbaric opulence.

It is not our object to follow him further. We will illustrate in closing another fragmentary essay at Parma, —a *Virgin orante*, (Fig. 4) part, no doubt, of an Annunciation, in which the relation to Venice is still clear, in spite of the evident coarsening of the execution. The construction of the face and its pose corresponds closely with that of the earlier and daintier Virgin of Berlin, and even the hands are very similar. The Berlin picture belongs, we suggest, to the Venetian period, and cannot be far distant, chronologically, from the Triptych at the Salute, to which it approximates more clearly than it does to the Altarpiece of 1499.

## J. WILLIAM and WILLIAM JENNYS

By FREDERIC FAIRCHILD SHERMAN

*Westport, Connecticut*

Some years ago three portraits from the same hand, one signed "J. William Jennys" were discovered in Connecticut. A view of these canvases disclosed the fact that the likeness of Dr. Eneas Munson in the Yale Art Gallery was by this artist. This summer I have located in the nearby village of Stratford four portraits, one signed "Will<sup>m</sup> Jennys", which are enough superior to seem to have been painted by another, though the fact that these and others which I variously attribute to J. William or William Jennys all come from the same neighborhood point to the possibility of their being by the same hand. Certain characteristics of drawing and differences in quality however make it hard to believe that the Storrs portraits could have been painted seven years later than the Benjamin likenesses by the same artist. These three Benjamin canvases, one dated 1795 and all evidently of the same date, as well as the Lamson portrait by William Jennys are superior to the Storrs and Munson portraits in a sense I shall not try to elucidate. The reproductions herewith present all the evidence necessary. Of the painter's palette it may be remarked that it is confined to few colors. He was certainly something more than a commonplace limner though he lacked an individual technic. His likenesses have an air of successfully incorporating characteristics of feature or expression which sufficiently indicate diverse personalities. Unfortunately the best of the canvases, the young Mr. Lamson, is in such a poor state of preservation as only to suggest its merit. It has a grateful variety of color, not to be found in his other works; and it reveals successfully a refined and intellectual personality at a most interesting period—upon the threshold of maturity. The olive green coat, bright green dotted waistcoat, long white ruffle and black bow tie, effectually complement the well drawn features and thoughtful expression of the youthful face. Neither the Asa or Hannah Benjamin portraits offer as much in the way of characterization though the Everard Benjamin achieves something of distinction in the way of a child's likeness, its conspicuous fault being the noticeably bulbous throat. The Munson and Storrs canvases by J. William Jennys are by way of comparison stiff in pose and set in expression. The lines of age in the faces are hardened to a degree that changes a likeness almost to a caricature. At times however the painter draws an eye in much the

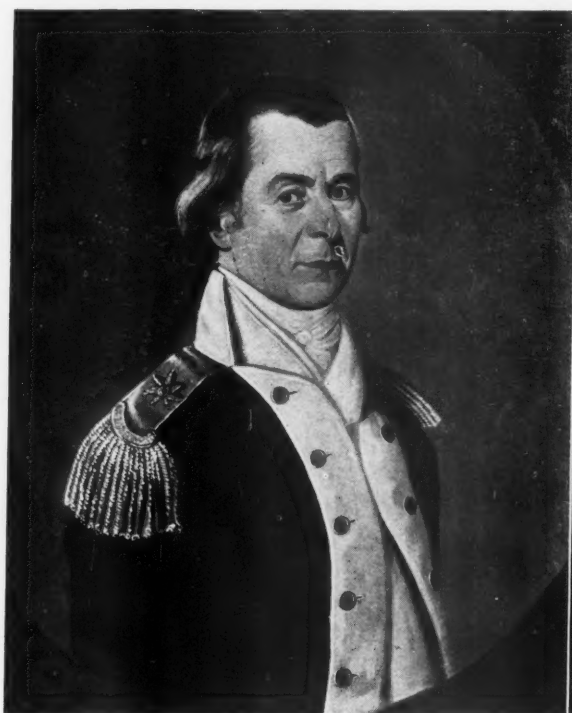




MRS. ASA BENJAMIN (Hannah Plant)  
By William Jennys  
Property of Miss Frances B. Russell



ASA BENJAMIN  
By William Jennys  
Property of Miss Frances B. Russell



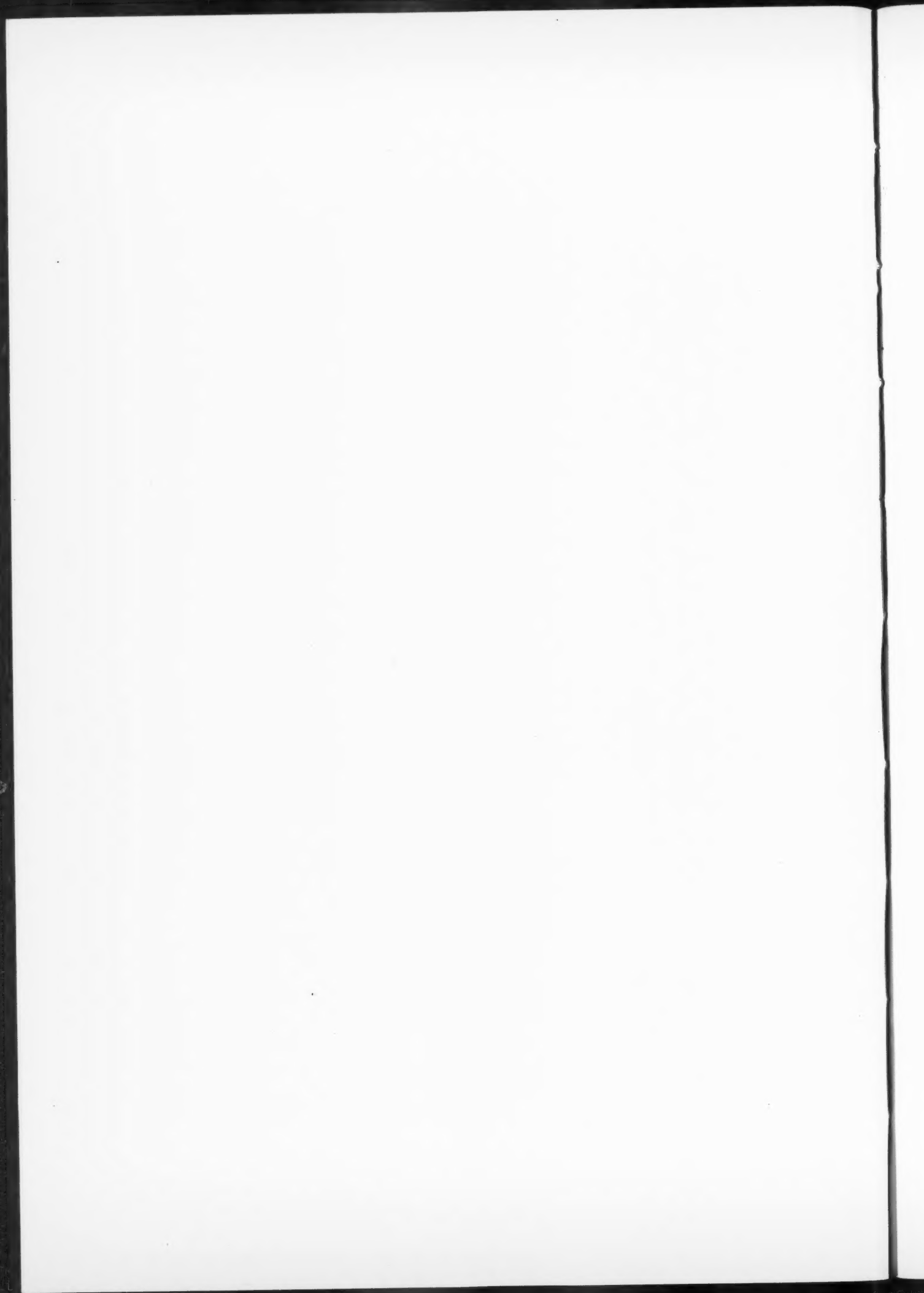
COLONEL CONSTANT STORRS  
By J. William Jennys



MRS. CONSTANT STORRS  
By J. William Jennys

Ehrich Gallery Archives





same way as Richard Jennys. His habit of painting his canvases as ovals within a square, which is a characteristic of William Jennys also, points to the probability of his being a son of that artist. It may have been that they were father and son, and there is enough similarity in their work, especially that of the former, to the portraiture of Richard Jennys to suggest the likelihood that they were related to him. Perhaps William was a brother who studied with the same master and developed a similar style, and the son J. William inherited but a negligible modicum of his ability. Lack of definite information regarding either painter justifies perhaps this at least interesting surmise as to their connection with one another and with Richard, whose work in Connecticut was confined so far as we know exclusively to the neighborhood of New Milford. Dr. Eneas Munson, painted by J. William Jennys, son of Benjamin and Abigail Punderson Munson, born June 13, 1734, well known as a wit and distinguished in his day as a physician and scientist, was a graduate of Yale College of the class of 1753. His first employment was as a preacher and for several years he was chaplain to Lord Gardner of Long Island. He began the practice of medicine in Bedford, New York in 1756 and removed to New Haven in 1760, where he continued to practice for seventy years. He is said to have practiced vaccination for smallpox one year after the close of the Revolutionary war. He was made a professor in the medical school of Yale at the time of its organization and continued in office until his death. He was a member of the first common council of New Haven in 1784, one of the five original counsellors of the Connecticut Academy of Arts and Sciences, incorporated in 1799 and served seven terms as a member of the Connecticut legislature during the Revolutionary era. He died June 16, 1827. Jeremiah Atwater, whom he also painted, was Steward of Yale College. Of this portrait, now owned by a direct descendant, there is a later copy in the New Haven Colony Historical Society. It is one of the artist's most successful works.

#### PORTRAITS SIGNED BY AND ATTRIBUTED TO WILLIAM JENNYS

- 1 Asa Benjamin. 1736—Canvas. 30 inches high by 25 inches wide. Inscribed on the back "Will<sup>m</sup> Jennys Pinxt. 1795". *Property of Miss Frances B. Russell.*
- 2 Hannah Plant Benjamin. (Mrs. Asa) 1770—Canvas. 30 inches high x 25 inches wide. Inscribed on stretcher, "Oct. 25, 1770. Portrait taken May 1, 1795. 25 years of age". *Property of Miss Frances B. Russell.*

- 3 Everard Benjamin. (Son of Asa) 1791—Canvas. 30 inches high by 25 inches wide. Inscribed on stretcher. *Property of Miss Frances B. Russell.*
- 4 Nathaniel Lamson. 1781—Canvas. 30 inches high by 25 inches wide. *Property of Miss Frances B. Russell.*
- 5 Bradford Hubbard. 1761-1825. Canvas. 30 inches high by 25 inches wide. *New Haven County Historical Society.*

PORTRAITS SIGNED BY AND ATTRIBUTED  
TO J. WILLIAM JENNYS

- 1 Colonel Constant Storrs.—Canvas. 29 inches high by 24½ inches wide. Signed and dated on back "J. Wm. Jennys, June 23, 1802. Aged 50".
- 2 Mrs. Constant Storrs.—Canvas. 29 inches high by 24½ inches wide.
- 3 Margaret Berryman.—Canvas. 27 inches high by 22 inches wide.
- 4 Dr. Eneas Munson. 1734-1827.—Canvas. 30 inches high by 25 inches wide. *The Yale Art Gallery, New Haven, Conn.*
- 5 Ebenezer Townsend. 1742-1824.—Canvas. 34 inches high by 27 inches wide. *New Haven County Historical Society.*
- 6 Sophia Thankful Barnard Townsend. (Mrs. Ebenezer) 1751-1828.—Canvas. 34 inches high by 27 inches wide. *New Haven County Historical Society.*
- 7 Thomas Reed. 1766-1839.—(?) Painting not seen. Attribution based on examination of photograph only.
- 8 Jeremiah Atwater. Died 1811.—Canvas. 30 inches high by 25 inches wide. *Property of Miss Katharine L. Atwater.*







*A Complete File of*  
**ART IN AMERICA**  
*AND ELSEWHERE*

Volume 1 to Volume 19 inclusive

is available at \$750.00 net (foreign delivery \$30.00 extra.) Delivery free in the United States.

It is practically impossible to supply back volumes singly and very few of the separate numbers of earlier volumes can be supplied. All back numbers are sold at a premium.

The edition of the magazine is restricted to a number sufficient only to supply subscribers and current demands and almost every number is "out of print" before the succeeding issue is off the press.

FREDERIC FAIRCHILD SHERMAN  
Box 524 Westport, Connecticut

**JOHN LEVY  
GALLERIES**

**Paintings**



1 East 57th Street  
NEW YORK CITY

**EARLY AMERICAN PORTRAITURE**

BY FREDERIC FAIRCHILD SHERMAN

*Small quarto. With two full-page photogravure plates and 32 pages  
of halftone reproductions. Limited edition of 250 copies,  
at \$20.00 a copy, cash with order.*

**T**HIS handsome volume embodying the results of Mr. Sherman's studies and discoveries in the portraiture of Colonial and Revolutionary days and the early nineteenth century in this country marks a definite departure from other books devoted to the subject. It is noteworthy for its unbiased discussion and conclusions regarding a number of portraits about whose authorship there has accumulated a cloud of misapprehension and for its sane consideration of disputed points regarding portraits and painters. The contents include essays on several portrait painters whose work has not heretofore been treated separately and lists of the major works of most of the artists considered in its pages. The Portraits of Washington Painted from Life, Gilbert Stuart's Portraits of Washington, John Singleton Copley's Portrait Miniatures, The Portraits of Richard Jennys, Samuel L. Waldo and William Jewett—Portrait Painters, Nathaniel Jocelyn—Engraver and Portrait Painter, Some Minor Portrait Painters of the Early Nineteenth Century, John Trumbull, Patriot and Portrait Painter and Samuel F. B. Morse, Inventor and Portrait Painter are the titles of some of the essays.

FREDERIC FAIRCHILD SHERMAN  
Box 524, Westport, Connecticut

*Readers are requested to mention ART IN AMERICA in communicating with advertisers*

**DUVEEN BROTHERS**

---

**OBJETS D'ART  
PAINTINGS  
PORCELAINS  
TAPESTRIES**

---

**NEW YORK**

**PARIS**

*Readers are requested to mention ART IN AMERICA in communicating with advertisers*



